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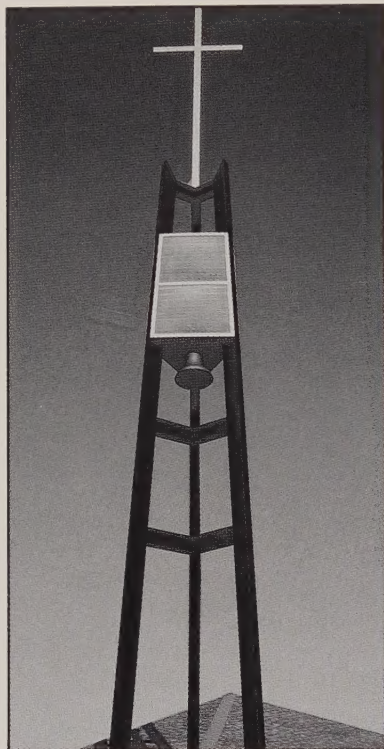
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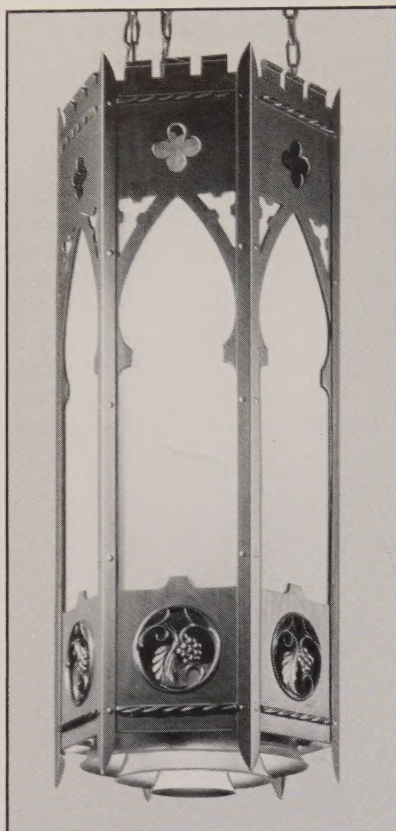


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Notes & Comments

Love Without Limits

Most people associate the Holocaust with the Jewish community only, but it is a Roman Catholic congregation in a suburb outside of Houston, St. Maximilian Kolbe, that recently dedicated stained glass windows that tell the dark story of this period. The man for whom their church is named met his death in Auschwitz in 1941, when he volunteered to die in place of a fellow prisoner. (See *A Man For Others*, Patricia Treese, Harper and Row.) The artist Gene Hester, of Genesis Art Glass Studios in Houston, spent nine months reading and studying the period before beginning his design. "How lucky I was to be able to work on a project," he writes, "that combined my skills and my feelings."

Holocaust Window, Gene Hester



Mother Earth—Father Sky

The Idyllwild Arts Foundation is a non-profit educational corporation that offers a unique series of courses, demonstrations and lectures for students of native arts and cultures. In a beautiful, natural setting working with master artists, students are given the opportunity to gain an understanding of the native artists' respectful relationship to nature and the materials drawn from nature. Now in its sixth year, the program deals positively with the transformation taking place in many native cultures and their arts. For information write: Thomas A. Fresh, P.O. Box 38NA, Idyllwild, CA 92349.

IFRAA and the AIA



Photo © Jill Kremetz

Eleanore Pettersen is a past president of the New Jersey Society of Architects and currently serves as IFRAA's liaison with the National AIA. At a recent Wright Night of New Jersey Architects, Eleanore, who was once a Frank Lloyd Wright apprentice, reminisced about her years at Taliesin. She told how she graduated from Cooper Union in 1941, then flew to Wisconsin and remained for two years. Wright, himself, showed her to her room, saying that she could decorate it but that she would have to live with her mistakes.

To get the feel of materials, Eleanore poured concrete and swung a hammer at the time when women were not accepted. "People say Wright exploited his apprentices," Pettersen is quoted in *Architecture*, the journal of the New Jersey AIA, "but I believe it was an invaluable experience. I once saw him design a very complex building in three quarters of an hour. It really made me wonder why I thought I could be an architect." The IFRAA Board is proud to have Eleanore as a member and as a liaison.

Old Chapel Yields New Space

Columbia University artist-students were discouraged about the lack of exhibition space on their campus in NYC, and Debra Laefer and others joined together to build a student-run gallery called Postcrypt in the basement of the 84 year-old university chapel. They raised more than \$8,000 and, with the help of graduate architectural student David Hanawalt, transformed the musty Sunday School space into a sleek one with white free-standing walls and track lighting. According to the *Boston Globe*, the

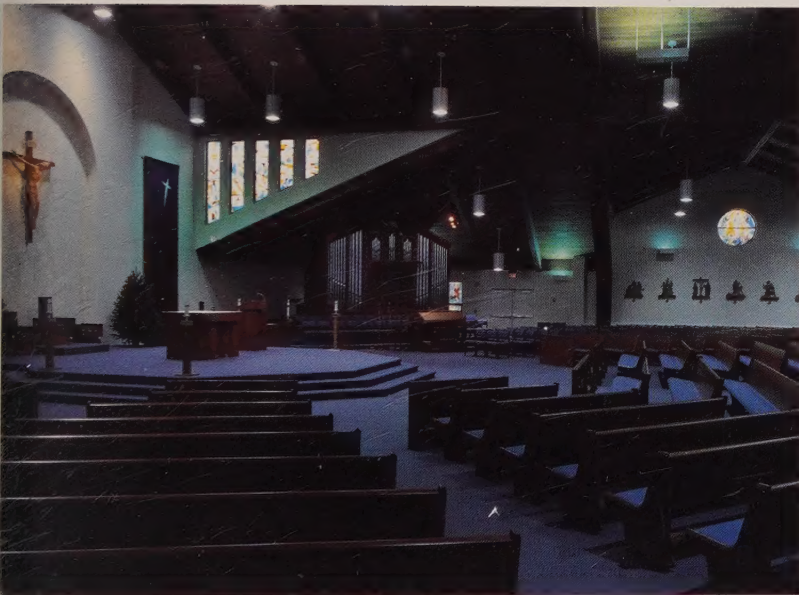
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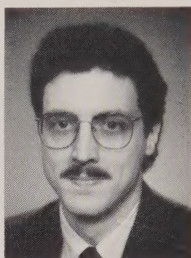
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Notes & Comments (Continued)

gallery now averages four shows a semester, has a growing group of 30 volunteers, and more than 5,000 so far in attendance. An undergraduate visitor from Harvard returned home and established a similar gallery at the Harvard Chapel.

The American Institute of Organ Builders

This organization has now grown to nearly 300 members across the country and has recently undertaken an increased outreach effort. *The Journal of American Organ Building* is being developed into a professional industry publication that should be of interest to those in allied fields of church architecture, art and music. Howard Maple has been appointed editor and executive secretary. Inquiries: P.O. Box 130982, Houston, TX 77219.



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In the Lens of the Beholder: A Personal Report

A recent symposium at Brandeis University in Waltham, Massachusetts celebrated the 150th anniversary of photography and

focused on architecture, noting that early successes in photographic history were largely architectural.

"The photographer sought to capture beauty and monumentality, was interested in the aesthetics of light and mood, and saw his responsibility to be faithful to the image," according to Bonnie Robinson of the Brandeis Fine Arts Faculty.

"Today," observed Steve Rosenthal, architectural photographer, "you cannot necessarily believe what you see in a photograph. It often distorts space. Most of us want to give the building an opportunity to speak for itself. People depend on photographs to make buildings tangible and understandable. We want to give an honest depiction of the space so that others may understand it. We are not trying to be critics but to put together pieces of an essay. The Hood Museum in Hanover, N.H., by Charles Moore, for instance, becomes a narrative for a progressive understanding of the building through a series of photographs.

"But too often today the architectural magazine becomes the end product, not the photo. The photographer is really only trying (1) to make an image that embodies the feeling of the building; (2) to make a worthwhile image at the same time that is visually interesting in itself. It is a fact that most commissioned photos today are for public relations purposes and for marketing services. This may have to be, but manipulation through photography is a lie."

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Peter Vanderwarker (writer and photographer) and Michael Crosbie (former senior editor of *Architecture*) discussed the publication of photos in important magazines. Decisions to publish are usually made on a package of photos sent by the photographer and then when one sees the building in reality, it is sometimes a shock. The writer may meet with the editors to choose photos, and then a dramatic photo will be chosen over one nearer to reality. The phrase "what these pictures do *not* show you" is used more and more because experiential reality is markedly different. Thus, the individual who cannot travel to see a building cannot really know the building."

The panel agreed that photography is having a tremendous influence on design. It has been responsible for regionalism—making a geography accessible. The Hong Kong of today looks more like Houston than the Hong Kong of yesterday.

The symposium was sponsored by the Architectural Foundation of Boston, the Boston Society of Architects, Ronald Druker, and the Rose Art Museum of Brandeis University.

—Betty H. Meyer, Editor

The IFRAA St. Louis Tour

All of us had looked forward to *our* day in the National AIA Convention. It turned out to be a rainy one—windy, and a little too chilly for my thinned-out Florida blood, but after finding a group of members and friends I felt a little better. We were called to the bus in front of the hotel and left for a rapid-fire

tour of the best 20th century buildings in St. Louis and the surrounding area. I found a seat with Ernie Verges, AIA from New Orleans, and we both appreciated the opportunity to hear the comments of our host, Kurt Landberg. The way he spoke of the various buildings showed that this was truly his city and it was a delight to listen. By the time we completed our first stop the sun had come out and the day turned out to be as great as the tour. After several stops and the hour grew later we had to opt for drive-bys instead of actual stops, but we saw a fine cross-section of architectural and liturgical design. We also had a chance to mingle and discuss what we were seeing.

I appreciated the comments of Robert Rambusch on the liturgical design and artwork. Most of us switched seats on the bus to meet and spend time with old and new friends, and to talk about the tour and discuss future plans for IFRAA. The highlight of the day was the reception at Kurt Landberg's office after the tour. His studio is a showplace of his many years of liturgical work. We marveled at the array of models, especially those of interior renovations and restorations. The reception gave us the opportunity to meet and talk with anyone we had missed on the tour. Kurt and his staff are to be congratulated on organizing this entire event, for the time and energy spent in preparing their office for the reception, and for setting up and serving delicious refreshments. All of us had a great time and hope for a longer return visit.

—Richard M. Takach, ASID
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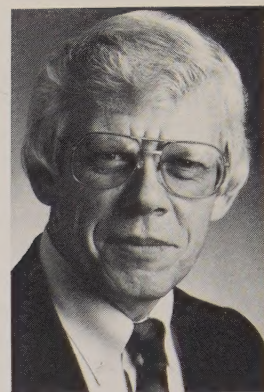
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AN EXCURSION TO A NEW SYNTHESIS

The Work of E. Fay Jones and Maurice Jennings

By Neville Clouten



Rarely within a regular schedule is there an opportunity to take a week for reflection, even more rare to reflect on the themes of one architect within his office and then from a handful of buildings completed during the past decade. The setting apart of time and place for reflection is profoundly important to all religions, and I have found the reflective excursion has added further to the compass of life. My week took me on a circle from the undulating landscapes of the Ozarks to the flat openness of Mississippi, from the robust simplicity of traditional barns to the finely crafted religious buildings of Fay Jones and Maurice Jennings.

Euine Fay Jones, FAIA, has taught at the University of Arkansas since 1953, has administered the program in Architecture there for ten years and has silently designed and built 200 houses from a small architectural practice in Fayetteville. International attention came with the building of Thorncrown Chapel at Eureka Springs in 1980. The influence of Frank Lloyd Wright as mentor to Jones is the subject of many articles and unquestionably important. I shall lead into several statements of design philosophy from a broader philosophical base.

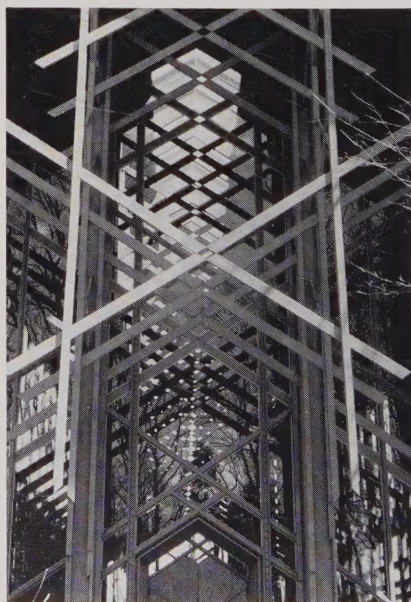
In this centennial year of the birth of Martin Heidegger, it is opportune to remember his words on the importance of

NEVILLE CLOUTEN, architect and lecturer, is a regular contributor to international architectural journals. He is a Fellow of the Royal Australian Institute of Architects and holds a Doctor of Philosophy degree in Architecture from Edinburgh University, Scotland.



ELEVATION

Thorncrown Chapel, exterior elevation.



Detail of wood framing.

place and the extension of his writings into many fields of academia. In the area of architecture, we immediately think of the continuation of Heidegger's ideas in the writings of Christian Norberg-Schulz. The notion from Heidegger that a building brings the earth close to man and constitutes dwelling within the inhabited landscape, reminds us of Norberg-Schulz's illustrations of how a place is constituted by the things it gathers. In practical terms, the work of Frank Lloyd Wright at Taliesin West and Falling Water created places that opened up a region. Wright and Jones have acted as guardians of the process of gathering as well as of the totality of the inhabited natural environment.

Fay Jones has written, "I've just got to keep working with basic principles of orientation, scale, balance, adapting the building to its site. . . . Frank Lloyd Wright and the principles of organic architecture have had the greatest influence on my architecture. Those principles have to do with relating, symbiotically, a building to its site, and with displaying and using materials honestly. What made Wright's work appeal to me was the total attention he gave to everything: landscape, interior design, appointments. And the 'part and whole' relationship—each part inner-linking and intertwining so that it is all out of the same piece of cloth."¹

The siting of Thorncrown Chapel is precise because it combines the donor's experiences at a particular place in the forest with the architect's understanding of how to bring the elements of the landscape together to optimize the reflective part of dwelling. The Chapel cannot be



Mildred Cooper Chapel, exterior



Mildred Cooper Chapel, interior ceiling

placed as profoundly in any other location. There is a flow of space along a step in the hillside, with different views up and down the slope. Looking from within the Chapel, there is a view into the hillside (to the right) and down the slope towards the valley (to the left). The directional flow of space is symbolically culminated in a steel cross beyond the Chapel.

The experience of coming to the Thorncrown Chapel includes a vehicular arrival point at the parking area and movement along a path to a focused activity. The sequence is similar in the landscape design for the Mildred B. Cooper Memorial Chapel, Bella Vista (1988). In a timeless way the sequence heightens the purpose of building shelters for the reflection on life and memory.

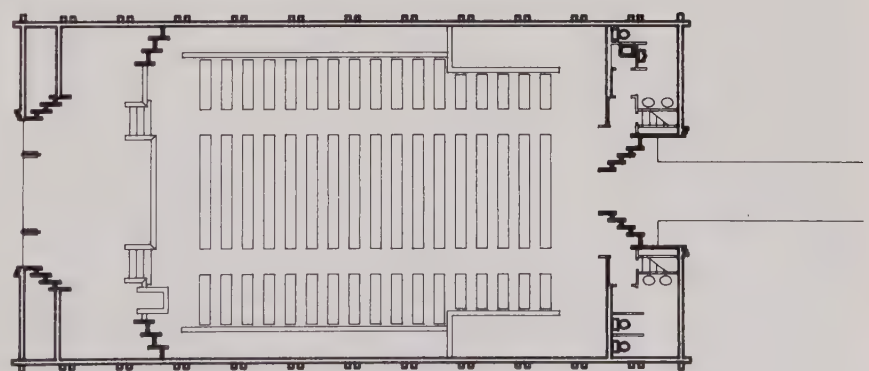
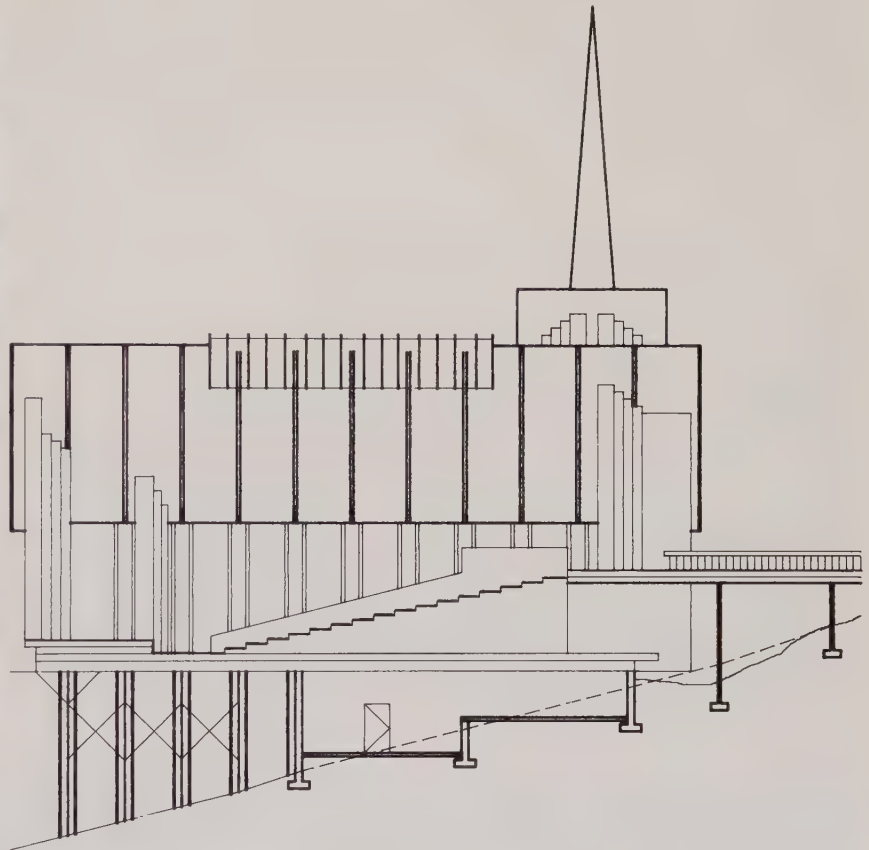
Reference to places of reflection recall the description by Christopher Alexander

of a visit to a Japanese village. In "The Timeless Way of Building" he describes a simple fishpond made by a farmer many years ago:

The pond was a simple rectangle, about six feet wide, and eight feet long, opening off a little irrigation stream. At one end a bush of flowers hung over the water. At the other end, under the water, was a circle of wood, its top perhaps 12 inches below the surface of the water. In the pond there were eight great ancient carp, each maybe 18 inches long, orange, gold, purple, and black: the oldest one had been there 80 years. The eight fish swam, slowly,

slowly, in circles—often within the wooden circle. The whole world was in that pond. Every day the farmer sat by it for a few minutes. I was there only one day and I sat by it all afternoon. Even now, I cannot think of it without tears. Those ancient fish had been swimming, slowly, in that pond for 80 years. It was so true to the nature of the fish, and flowers, and the water, and the farmers, that it had sustained itself for all that time, endlessly repeating, always different.²

It is the synthesis of many elements true to their own nature that can lead to a totality of support for a main generating

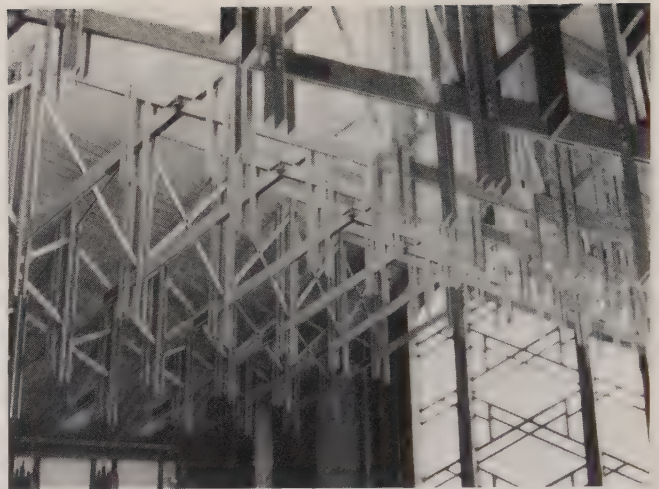


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Thorncrown Worship Center, plan and section.



Thorncrown Worship Center, exterior.



Thorncrown Worship Center, interior ceiling

idea. In the work of Fay Jones "an obscure and tiny element might be worked out in terms of the bigger idea, to become a special member of that family of pattern or form."³

The exterior positioning of the cross in front of a large rock in the landscape gives a stability to the experience of the Thorncrown Chapel, needed for a silent place for reflection. This experience is assisted by rock walls that surround the seating areas to the height of the sills, and in the Cooper Memorial Chapel the rock walls extend beyond the chancel to provide some containment similar to the landscape rock. The upper walls and roofs of the Chapels are full of life, with many details that reward close study. The craft tradition of detailing wood construction links the buildings of Fay Jones to historic traditions, to the understandings of Wright and to a small number of contemporary architects practicing in the craft tradition. The wooden interiors and light fittings of Carl Nyrén in Sweden, and the attention to detail in the work of the Suomalainen office in Finland, provide a similar appropriateness in response to designing places of reflective celebration.⁴

Before continuing with some general principles, we shall look briefly at the Mildred B. Cooper Memorial Chapel. This is sited in a forest, at the end of a ridge overlooking Lake Norwood at Bella Vista. It was designed to be a place for personal reflection, relaxation and enjoyment as a memorial to the fullness of life of Mildred Cooper. The path from the parking area leads to a gabled facade with the facade at the other end of the Chapel clearly visible on the axis. The entrance elevation is a combination of solid wall with

openings, and a beginning to the series of steel arches that both connect the door two-dimensionally to the facade and three-dimensionally begin the procession of structure inside. The facade presents the essence of a doorway to a church, with an evident enjoyment of historical referencing. At the other end, the door frame of openness leads the eye on to nature.

The strength of the roof as shelter, as seen on the exterior, is contrasted with the lively interior structural system of steel arches painted bronze. Gothic compressive arches from history are given new life in tensile steel. The materials wonderfully express an age of different technologies. The appropriate use of materials, the details of open steel connections to the arches, shadows and reflections within the variations of daylight and evening lighting conditions combine to create visual complexity from the repetition of carefully executed simplicity.

In addition to siting and a sequence to focused activity, the design principles of lighting and human scale are important in the work of Fay Jones and Maurice Jennings. All are essential to the conceptual base with which we began.

A real measure of an architect's understanding and practice is the way human activities are shielded from unwanted conditions of the surrounding environment and the way light is poured onto the setting. Fay Jones considers that "light delineates the space and form in a building . . . I always try to think first of whatever I'm doing in terms of natural light and its changing conditions, the various kinds of qualities of light depending on time of day and season. If a structure has been designed for natural

lighting, the challenge then becomes how to make the electrical lighting enhance that form so that it appears equally exciting and equally well delineated at night."⁵

Through the variations of the seasons and throughout the day, light is used as an instrument of nature to enliven the chapels. Clouds passing across the sun provide rest and re-awakening to the totality of experience. Dusk at Thorncrown multiplies the wall lights by reflection, so that they become a multitude of crosses reaching out into the forest.

The portrayal of majestic celebration in the published illustrations of the chapels and the visual references to Gothic architecture prepare for a larger scale. But the human scale perceived through individual experience on location is exactly right. The term "scale" is defined as the relationship of the size of the human being to the size of a building and objects in and around it. The overall dimensions of approximately 60' x 24' x 48' high and the additive nature of construction using light structural elements provide for a human scale.

The small size of the Thorncrown Chapel, and the opportunity to include an evangelical program for the increasing numbers of visitors to the Chapel, has led to a new building project. The Thorncrown Worship Center by Fay Jones and Maurice Jennings, completed in 1989, is approached on an axial line across a pedestrian bridge and under an opening within the steeple. The interior space is centered on a large window that faces the tree-clad slope on the other side of the valley. There is a joyful celebration of light wood roof construction bathed in daylight from an axial skylight, and a con-

trasting simplicity of side walls and sloping floor treated in a palette of soft gray colors. The diagonal frames to the window make a visual connection to the truss chords, and the vertical wood of the wall lights link visually with the downward extensions of the truss verticals. The orientation to the large window and an open valley is more appropriate to an audience visiting by car or tourist bus — and receptive to the dramatic—than to a parish congregation regularly participating in a range of liturgical functions.

The Thorncrown Worship Center responds to an expressed need to link with the traditions of corporate worship. The architects have taken the form of a gabled church with steeple to provide a landmark from the main road and to the entry of the Thorncrown Chapel site. The siting of the Worship Center on the steep slope above the road has necessitated a forest of columns to support the main floor.

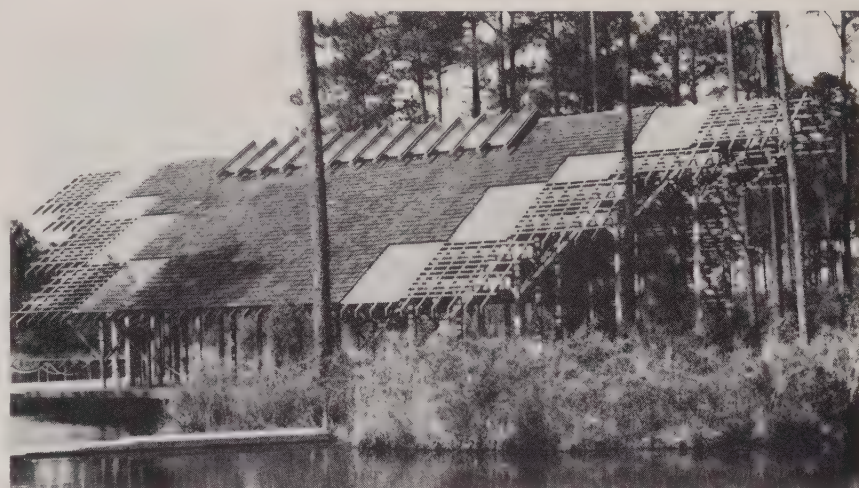
It is not only the religious buildings of Fay Jones that display an architecture of deeply spiritual ideas. The Pinecote interpretive center for the Crosby Arboretum in Picayune, Mississippi (1987) is a wonderful shelter for focusing activities of contemplation and receiving instruction. The building provides replenishment to all who come. From the interpretive center a series of paths lead across bridges and islands to the experiences of natural settings. As the first building in a master plan, Pinecote center fulfills a symbolic function similar to that of some buildings for worship.

Metaphorical and poetic language has been used in the descriptions of the building.⁶ The phrase "like the feathered wing of a bird" well describes the layering of the roof shelter. While Alvar Aalto has provided examples of layering to a ceiling just inside the doors to public buildings, Fay Jones has provided the clearest example of layering to a roof that reaches out to its environment. The interpretive center, without walls, shelters more fully at the place for gathering and increasingly less as it approaches nature.

The interpretive center combines sequence and scale, openness and wood construction, natural and supplementary lighting as enriching variations to the themes described for the Chapels. The wood detail of regularly spaced saw cuts to the columns was seen in the Mildred Cooper Chapel, but is here used freely throughout the structure. The lighting design has extended to include four



Pinecote Interpretive Center, exterior.



Pinecote Interpretive Center, roof



Pinecote Interpretive Center, interior.

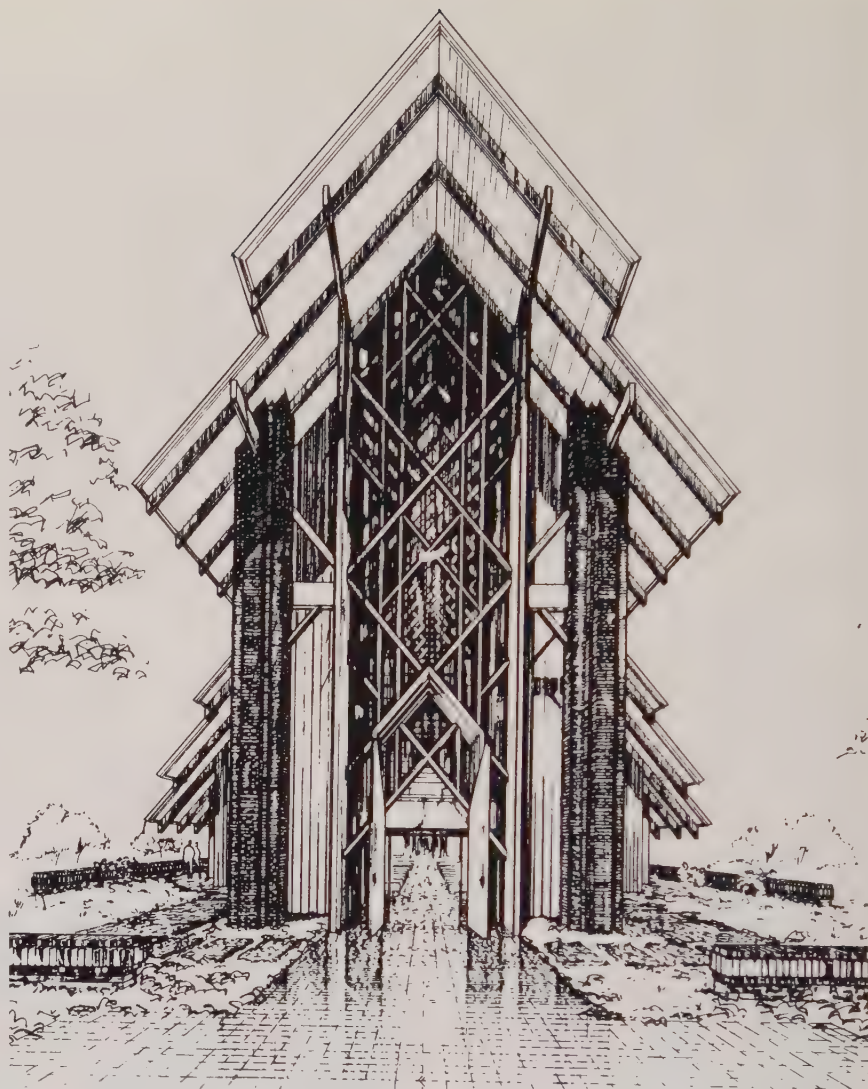
sculptural pedestals, two lines of roof downlights well integrated with the structure, and small square grills to lights placed in the brick floor. All of these light fittings can supplement the axial skylight, as well as provide a building that radiates light in the evening. As the light flows out, the building itself becomes a light fitting to the scale of the surroundings.

The design principles of Fay Jones are continuing in projects currently on the drawing board. The Leonard Community Chapel near Fort Worth, Texas is illustrated by a perspective drawing. There are many scales being developed in this transept building and an interior focus is appropriate to the urban setting. The St. Francis Gardens will provide a group gathering place for young people at the entrance to the Chapel.

The buildings described in the article are of an integrated structural and spatial anatomy under an apex of light. The outcomes of the design process support Jones' intentions for "peeling back some layers to achieve a more solid, timeless quality . . . when it appears that man and nature planned and arranged everything by mutual agreement, each reinforcing and enhancing the other."⁸

FOOTNOTES

1. E. Fay Jones, "The Generative Idea," *Landscape Architecture*, May 1983, p. 68.
2. Christopher Alexander, *The Timeless Way of Building*, (New York: Oxford University Press, 1979), p. 38.
3. E. Fay Jones, OP. CIT., p. 68.
4. Neville Clouten, "Comparisons of Traditional and New: Carl Nyrén's Gottsunda Center Church, Uppsala, Sweden," *Arkkitehti* (Finnish Architectural Review), 83:4, pp. 44-47, 63; "Timo and Tuomo Suomalainen: Hotel Mesikämmen, Lake Hankavesi, Finland," *Architecture and Urbanism*, 81:5, pp. 57-68.
5. Gareth Fenley, "Light and Shadow only decoration Park Shelter Needs," *Architecture Lighting*, March 1988, p. 27.
6. For example, "like a woodland creature" and "like the feathered wing of a bird" in "At Peace with its Surroundings," *Architecture*, May 1988, pp. 144-146; and "the bark of trees and the wings of birds" in "The Poetics of Revealed Construction," *Progressive Architecture*, 5:87, pp. 104-109.
7. Fay Jones, OP. CIT., p. 69.



Leonard Community Chapel, perspective.

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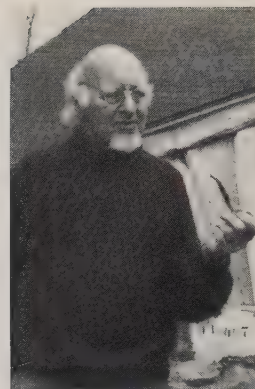
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PACEM IN TERRIS: A TRANS-RELIGIOUS SANCTUARY

By Frederick Franck



I regard it as a privilege to tell the story of Pacem in Terris, for I am neither architect nor theologian. I am an artist-writer who once was a doctor—until the artist-within took over. Born in the land of the Van Eycks, Vermeer and Rembrandt, I learned early in life that all true art springs from the irrepressible impulse to celebrate life which arises from the deepest recesses of the mind. This I recalled when after many one-man shows as a painter, I felt more and more that the competitive art scene with its rituals, its glossy catalogs and champagne openings was not only incompatible with my original "irrepressible impulse," but threatened to subvert it.

No more jumbo canvases! I started to draw as if my life depended on it. It did. Drawing a flight of sparrows against an autumn sky, a tree, a few leaves, human faces, the original impulse was retrieved. I found in drawing the unmatched catalyst that intensified and deepened my seeing. As the poet Joseph Brodsky tells us, the writing of a poem is the supreme catalyst of perception.

Hui Neng, 7th century Chinese sage, said: "The Meaning of Life is to See." I adopted it as my credo. Twenty years of drawing intensified seeing until the Meaning seemed to disclose itself: The natural was supernatural enough! I found that seeing and drawing could fuse into a single undivided act and that this act did not merely result in an object, but was a discipline of meditation in which I was in intimate touch with the world around me—and through it with myself. It was a momentous discovery, which I wanted to share with others. My books,

The Zen of Seeing, The Awakened Eye, and Art as a Way, came spontaneously out of the meditation called seeing/drawing.

I could not pinpoint the moment in which seeing/drawing yielded the Meaning most poignantly. Was it while draw-



Dr. Albert Schweitzer in Lambarene.

ing a polder in my native Holland, or an African landscape while serving on Albert Schweitzer's medical staff in Lambarene—or on 14th Street? I could not possibly express this Meaning in words. Still, a way presented itself to express it fully. It was the building of Pacem in Terris. This is its story:

On a winter hike through high snow—almost 30 years ago—my wife and I saw near Warwick, some 60 miles from New York, a gaunt, abandoned wreck of a house on the banks of a fast flowing river, the Wawayanda, a spitting image of the river which ran behind my great-grandfather's house in the hill country of southern Holland. The wreck was so deeply buried in snow drifts that we could not get close to it, but on the fence hung a scribbled "For Sale" sign. The local real estate agent called it McCann's Saloon, said it was built around 1840 and quoted a surprisingly low price. We bought it, sight unseen.

After the thaw set in, we drove to Warwick in fear and trembling: Indeed, we had bought a terminal case. A contractor confirmed the diagnosis and advised tearing it down, but Providence intervened and Bert crossed our way. He was a gladiolus grower in summer, a carpenter in winter and he too was born in Holland. He confidently started to restore the wreck and made it more than merely habitable. We exchanged Manhattan for McCann's Saloon. What we did not suspect was that the old inn would change our destiny.

Across the Wawayanda stood an unofficial garbage dump, during the summer a shapeless mini-jungle of poison ivy. The first winter we hibernated on the river bank, however, proved the trash heap to be enclosed in ancient walls of field-stone in dry masonry. Debris spilled out of window holes and the partly collapsed near-Romanesque archway: baby carriages, road dirt, car transmissions, tree trunks. It was the ruin of a water mill built



The ruin after we dug out the 1,200 wheelbarrows of debris



View from across the Wawayanda River

in the late 18th century by one Ezekiel Hoyt, as I found out when I became the proud owner of this early American garbage dump. I started to clean out the archway, intending to put a piece of sculpture in it to enhance the view from our saloon.

Ezekiel's mill, however, would never have become Pacem in Terris, if on October 12, 1962, I had not read Pope John XXIII's opening speech to the Vatican Council he convoked. It was at the frightening moment of the Cuban Missile crisis that this pope for all seasons cried out: "It is only dawn!" and gently chided the reactionary doomsayers of his Curia. I felt intuitively that this Council would be a watershed in the spiritual history of the West and was irresistibly drawn to Rome: I had to witness this event as the draughtsman and the non-Catholic I happen to be.

The Council was of course strictly closed, but almost miraculously I succeeded in penetrating Saint Peter's. During all four sessions of the Council, I sat there drawing the main actors of the drama against Bramante's challenging stage set. Since in seeing/drawing one is totally identified with what one draws, these sessions of Vatican II became the most poignant experience of my life.

Some 80 drawings of the First Session were acquired by a collector to be donated to the St. Louis Priory. It printed an album of reproductions of which a copy was presented to Cardinal Bea when this indomitable octogenarian, author of the unprecedented Council document on religious freedom, received an honorary



Pope John XXIII in meditation and prayer. Poplar wood

degree from Harvard. He must have shown it to his friend the Pope during the latter's terminal illness. It was precisely on the day of Pope John's death, June 3, 1963, that I received the medal he had conferred on me in appreciation of my drawings of the Council. Profoundly moved, I flew that same night to Rome to draw beloved Angelo Roncalli—one of the three human beings who influenced my life crucially—for a last time, on his bier

After the funeral I returned to Warwick and knew at once what I had to do with the old mill. It would become a trans-religious sanctuary to honor the Spirit that had moved Angelo Roncalli, Albert Schweitzer and Daisetz Teitaro Suzuki. I saw it as my chance and challenge to fuse

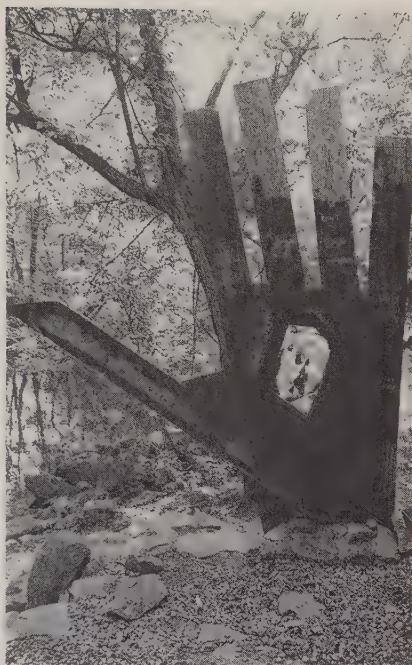
as many media as I could handle into one single integrated work of art, that would be a precipitation in stone, wood and steel of that Meaning which 20 years of seeing/drawing had disclosed. I would do the design, the sculpture, the mosaics, the stained glass myself: one man's witness, and would build it with Bert as my only helper. My wife, Claske, took a job which paid for materials and Bert's wages. We started to dig—by hand—1,200 wheelbarrows of debris out of the ruin. Jagged edges had to be straightened, the collapsed archway restored, the circumference secured by a beam of reinforced concrete. The roof would symbolize the winging of the Dove. The 52-foot long wooden truss that supports it was placed on its abutments without the use of a crane

Meanwhile, the first pieces of sculpture—I really prefer to call them "Signs, for those who read them"—started to form themselves under my hands: the large wooden figure of John XXIII; the massive wooden door that turns on a central axle—so that one has to enter the sacred space the way one enters life and exits it: alone; the 8-foot wide cor-ten steel Buddha face which for me is also that of the risen Christ; the Fish bearing three candles suspended above the pit, which I hesitate to "explain" but then symbols need neither labeling nor explanations. They speak to those who are open to them.

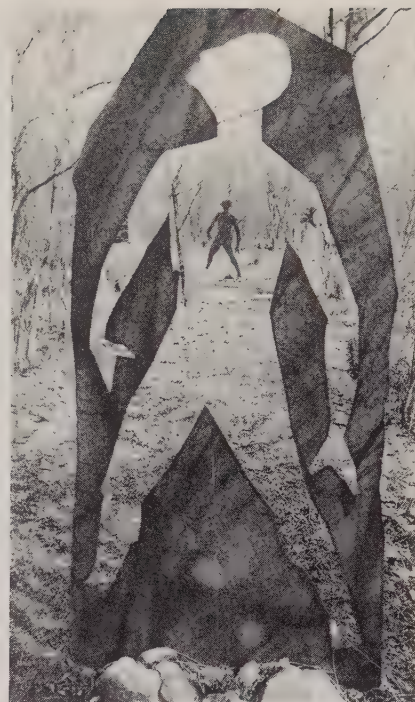
I felt a kinship with people who lived long ago, with the cave artists of Aurignac, the wood carvers and stone masons and icon makers of the Middle Ages.



The Buddha (steel) may also be read as "Christ in Glory."



The Hand of the Crucifixion (oak) with the horror names of the century—Hiroshima, Auschwitz, Biafra, Lidice, etc.



Hiroshima sculpture in two components (steel).



On the floor: "Tree of Life" mosaic consisting of spikes, wheels, horseshoes found in the rubble of the ruin including its axle. Note shadow of the Fish above the pit.



The Fish (oak) suspended above the water pit in which the sloop wheel used to turn.

This structure, after all, was an icon of the depth dimensions of life. It was also a huge sculpture one could walk into, sit down in, reflect, meet oneself and climb out of refreshed. When after three years it seemed "finished" (it never really is), I called it Pacem in Terris after Pope John's last Encyclical, in which he said: "God has imprinted on man's heart a Law which his conscience enjoins him to obey." To my inner ear this Law sounded somehow equivalent with Schweitzer's "Reverence for Life," with Suzuki's "Self, the Unattainable," all pointers at the mystery, the fullness of Life. The logo of Pacem in Terris is that "Face of faces" which, as Nicholas of Cusa says, can be

seen in every face, "veiled as in a riddle." It is what in Zen is called the Original Face, the face of the Specifically Human. All of this is idiosyncratic and no doubt theologically vulnerable, but it witnesses to the Meaning as I have seen it.

I carved in one of the walls: "Art is that which despite all gives hope." Hope of what? Hope of, trust in what is Specifically Human. If whosoever comes to Pacem in Terris and recognizes himself here such as he is—not as his culture, his nation, his family or church have conditioned him—then this primitive grotto-like sanctuary fulfills its function as a sign of hope in a baffling world.

Since 1966 Pacem in Terris has been

open on weekends from May to October. Each year a few thousand people have indeed come to "meet themselves." There is nothing for sale, neither souvenirs nor ideology. Still, it has been self-sustained for it does not seek foundation grants. It is supported by unsolicited contributions, by subscriptions to its newsletter, "The Shoestring," by voluntary donations for its yearly series of chamber music concerts.

All the work, administration and maintenance is done by volunteers. Around 1972 Pacem in Terris became a not-for-profit corporation. Its profits not expressible in money, however, have been enormous.

VAULTS OF MEMORY: JEWISH AND CHRISTIAN IMAGERY



Photography by Estelle S. Brettman

Most of us have a blurry knowledge of the world that existed in the years just after Jesus's death when the name Christian was not in current use and followers were thought of as Jews who had been attracted to the teachings of a fellow Jew. We are limited in the knowledge that we can re-construct from that period, but one of our best sources of information is the International Catacomb Society which concentrates on the preservation and documentation of common influences that affected Jewish, Christian and pagan funerary practices in that period. It strives to create an awareness of the ecumenical implications of catacomb imagery in order to increase understanding among faiths.

Estelle S. Brettman is the executive director of this society, which she helped found in 1980 in Boston and which is the enthusiastic sponsor of a traveling exhibition, "Vaults of Memory: Jewish and Christian Symbols in the Catacombs of Rome."

"I've always been interested in archaeology," she said. "In the '70s I was a gallery instructor at the Boston Museum of Fine Arts and I was also program director of the Boston Society of the Archaeological Institute of America."

"In 1976, while exploring a Christian-Byzantine cemetery in Sicily, I stumbled and dislodged a large rock. On the underside I saw crude graffiti of a Menorah. This was the first time I perceived a Jewish symbol in such an unlikely place. The possibilities it suggested either of neighboring Jewish and Christian burials or the continued use of Jewish by Christians were intriguing."

Later in Rome, with the permission of



Cavernous City of the Dead. Tier upon tier of burial niches or "loculi" are visible in the Christian catacomb of Domitilla, named for the wealthy patroness who granted part of her estate to her dependents and members of various sects as a burial site

the Vatican, she visited the Christian and Jewish catacombs.

"The catacombs of Rome," Ms. Brettman says, "are unique archives and they are exceedingly fragile. Ancient Rome was surrounded by a belt of more than 60 catacombs, the equivalent of 350 miles of burial galleries. They were situated along main thoroughfares since law proscribed interment within the city. Not all art in Rome is above ground. Carved into bedrock below the city, these vaults of hundreds of pagans, Christians and Jews are still rightly ornamented with frescoes and memorial carvings. The walls are pierced with horizontal niches arranged in tiers. The tombs are sealed with tiles, stones or marble slabs incised with

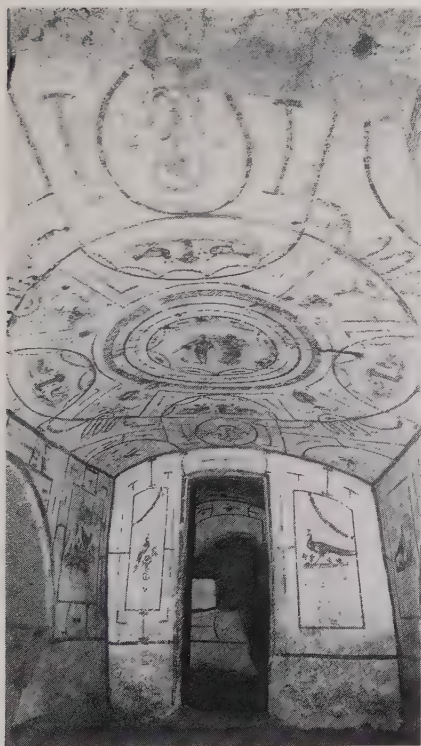
names. The affluent had their own tomb chambers in which most of the paintings are to be found. The public, above ground, sees only a fraction of this rich legacy."

Convinced that she wanted to make a photographic archive of these catacombs, which were in use from the 2nd century to the middle of the 5th, but which were sealed then for centuries, Estelle Shohet Brettman committed herself to the project. With the permission and the cooperation of the Vatican and the Italian government, she began her work. With the light of a gas lamp and a camera she entered the long passageways and in spite of humidity and condensation, and having to squeeze into niches that forced

All photos by Estelle Brettman



Lesson in Anatomy. In this earliest visual record of a lesson in anatomy, the teaching doctor, surrounded by his "disciples," may represent the deceased practicing his profession, or it may be a symbolic scene. Lunette painting.



A painted cubiculum in the Jewish catacomb of Vigna Randanini. The central motif—the crowning of a youth—is surrounded by symbolic flora and fauna. This cemetery lies close to pagan and Christian burial grounds.



Celestial Torah Shrine. Rosette-studded curtains are drawn back to reveal a Torah shrine (desecrated by a slash) flanked by blazing menorahs and the traditional cult symbols. A star shines above, while clouds partially obscure the sun on the left and the moon on the right. Painted lunette.

her to lie on her back, she photographed the symbols that give us clues about the professions, life spans, and social structures of that ancient Jewish-Christian culture.

"Everything was like a melting pot," she wrote. "Suddenly, I began to see FORM rendering the invisible in this era visible. The images in themselves are not unique; it was their association and context that were unexpected. I became aware of the common sources out of which the Judeo-Christian consciousness evolved.

"First, there was pagan mythology; rich symbols of the seasons, or re-birth in the spring. This concept was adopted by the Christians to suggest the resurrection. The seven known stars of the planetary system could have influenced the seven-branched Menorah. The fish represented fertility for the pagan, and for the Jew and Christian salvation. The dove of Aphrodite reappears as the messenger of hope to Noah and as a symbol of the Holy Spirit to Christians. The dolphins who carried the dead to the Elysian Fields in pagan mythology became a metaphor for Jesus carrying souls to Heaven. The grapevines of Dionysius evoked the vineyard representing the House of David and the Christian church."

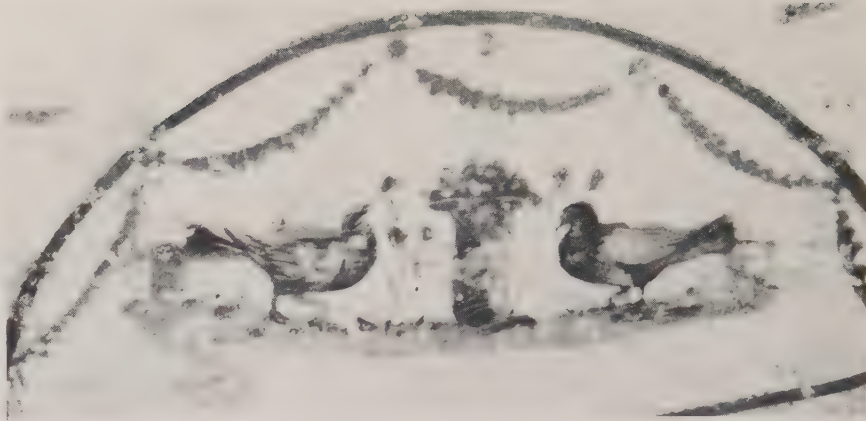
Thus, by her photography, Ms. Brettman made a visual record of the parallel links, the interacting influences of that mysterious period when early Christianity was emerging from Judaism. To make this record accessible to the general public, the International Catacomb Society arranged the "Vaults of Memory" exhibit, which opened in Boston and Rome to viewers of many faiths.

The exhibit includes maps, plans, coins and toys, small sculptures, fragments of glass—all objects from the catacombs plus reproductions of archival handwritten, painted and engraved impressions of sixteenth century explorers and archaeologists. It is unique in presenting in organized form a concept emphasizing the intersections of the major religions which shaped western civilization at a critical moment in its history.

The exhibit has been shown at the National Academy of Science in Washington, D.C. and the Bade Institute of Biblical Archaeology in Berkeley, among other places. It will be held in Chicago, September 17-December 31, 1989 under the joint auspices of the Archdiocese of Chicago and the Spertus Museum for Judaism.

In between exhibits it returns to its birthplace, the Boston Public Library. The Board of Directors of the Society is impressive because it includes persons from all artistic, scientific and inter-disciplinary fields.

Additional exhibits, including one for children, are anticipated as well as further research and new publications. Ms Brettman is currently preparing a book of her photographic explorations. In the meantime the English catalog for the exhibition is available and inquiries may be made to the International Catacomb Society, 61 Beacon Street, Boston, MA 02108.



Doves Enjoying Celestial Roses. On a vault painting from cubiculum I in the catacomb of Vigna Randanini, the curtains of Paradise are opened to reveal two symbols of hope, the dove and the rose



The Crossing of the Red Sea. Under a symbolic star, Moses performs his miracle while the Egyptians flee in disorder. Painted "arcosolium" or lunette in the pagan-Christian catacomb recently discovered on the Via Latina.

All photos by Estelle Brettman



The Law and Deliverance. Atop Mt. Sinai veiled in clouds, Moses receives the law from the hand of God; below, Jesus raises Lazarus from the dead. Lunette painting.

AFRICAN-AMERICAN CULTURAL IMPACT ON ECCLESIASTICAL ARCHITECTURE



By Clair M. Jones, A.I.A.

Several years ago I was called upon to assist an African-American congregation on John's Island, South Carolina in the design of its church. The most important feature of its architectural program as verbalized by the membership was ensuring that the wood floors be resonant with enough deflection to give a strong sound when members stomped their feet against the floor during the singing of songs, as a medium of positive non-verbal response to aspects of the minister's sermon. It was evident by observing the silent attention this question received and the anticipating pause of the group that this was indeed a critical request.

Through the years another obvious traditional and cultural feature I have observed in the African-American church is the role of the chant-call and response behaviors initiated by members in the Amen Corner to the congregation at large. The Amen Corner is generally composed of positioned seats to the front and perpendicular to the Nave body (pews). The chant leader's role is a cultural influence which has helped to mold the interior of church architectural plans and has survived as a contemporary feature in many African-American churches.

I cite these two references to identify and illustrate elements of African-American culture as it serves as an influence,

impacting program and architectural needs. Naturally the impact of cultural differences varies from location to location as well as from one time period to another.

... "the acquisition pattern negates the cultural influences of the African-American community, which should be a part of their building designs."

There was one period about 25 years ago when across America one saw an embracing of the colonial style church by numerous congregations. Even today, this is not uncommon. This seems to be the antithesis of the African-American

cultural experience. How then does one explain the acceptance of an architecture whose symbols represent a system such as colonialism?

This phenomenon may best be explained through the adaptive capacity of the acculturation process. It is not unusual for the oppressed to take on some of the values of the oppressor. One must not forget the many years prior to the Emancipation when African-Americans, having no churches of their own, occupied the balcony of the master's church. It was during this period that a transformation in form and substance began. Exposure to colonial styles eventually made them a part of the aesthetic fabric of our religious experience, and therefore they became a model with no connection to the real meaning of colonialism. Within this adaptive process, one must in all fairness acknowledge that ethnic-cultural identity was still preserved and is being transmitted to each subsequent generation.

One really cannot successfully assess the true Black cultural impact on architecture without a sense of the historical perspective. Even though Euro-American historians have consistently overlooked the influence of Blacks on architectural design, ancient history has recorded that Blacks have had a major impact on ecclesiastical as well as secular architecture. A look back reminds us that Imhotep (M-ho-tep) was the first architect of this planet, that he designed in stone and was a Black African. This is supported by all representations and records by ancient historians. They state that Egypt

CLAIR M. JONES, A.I.A., is a Principal of Clair Jones & Associate Architects, Consulting Architect for the United Methodist Church, and President of CINKA Engineering Inc. in Memphis, Tennessee.

tians were black a thousand years prior to Imhotep and included Procopius (5 A.D.), Tacitus (90 A.D.), Herodotus (447 A.D.) and Diodorus Siculus. Not only was Imhotep an architect but before him his father, Konofer, was a black architect. Other notable contributors included Almoravida of Mali and Senegal, and Almo-hades of Nigeria.

The influence spread into Spain and was later carried to Europe by the Black Danes. These accomplishments are documented in works such as *Ancient and Modern Britons* (1881, David Mac Ritchie); *The Book of the Beginning and Ancient Egypt: Light of the World* (1877, Gerald Masey); and *African Presence in Early Europe* (1986, Ivan Van Sertima). In general these works point out that Africans from Senegal, Nigeria, Mali, Ethiopia and Egypt had an indisputable impact on church architecture throughout Europe and the entire Western world. Facts such as these have been known for eons but were suppressed after the beginning of the seventeenth century.

In perspective then, one sees that Black influence on architecture existed long before the Greek period or the beginning of the Crusades. The impact of the African "Magi" on European architecture, the impact of the Moors (Blacks) on cathedral and secular architecture made their total cultural impact in ancient history enormous.

In the early years of America, though perhaps not so much as now, the Church served the majority of African-American people as their total social experience. Thus, the church became the major meeting center in the community. This role is very obvious when one reviews group histories such as the Civil Rights movement of the '60s. An outgrowth of the role has been an increase in outreach programs evidenced in the demand for more administrative and service space in church plans than in previous years.

The culture of a people identifies itself sometimes in very obvious ways and at other times in not so obvious. During the course of my 30 years of service to multi-

ethnic congregations in the United States and abroad, the evidence of cultural influences is undeniable. The great dilemma facing us at present is what is happening as a result of urban flight. Large white congregations have been deserting church buildings across America, and these are being acquired by smaller African-American congregations. These buildings in no way fit either the financial programs or the cultural needs of their congregations. Thus the membership invariably feels the painful impact of these purchasing decisions and often immediately

This acquisition pattern negates the cultural influences of the African-American community, which should be a part of their building designs. As their church population expands, caution must be taken to preserve the ethnic identity so ably carried through by early American ministers. The years of dedication to Christianity by African-Americans represent years of cultural richness and deserve to be preserved.



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A TREASURE INTACT

The African Meeting House

Tucked away in a narrow alley off Joy Street on Beacon Hill in Boston is the 182 year-old African Meeting House, the nation's oldest standing black church. It has recently been restored by a joint project of the Museum of Afro-American History and the National Park Service, and has taken its place as one of the 15 sites on the Black Heritage Trail which weaves its way through the largest concentration of pre-Civil War black historic sites in the United States.

The first Africans arrived as slaves in Boston in 1638, eight years after the city was founded. The Revolutionary War was a turning point and at the end of the War there were more free black people than slaves. The Meeting House was built when the black community moved from the crowded North End to farmland on the north side of Beacon Hill. It was constructed to encourage blacks to move to this new area. Dedicated in 1806, its first occupant was the African Baptist Church led by Reverend Thomas Paul from New Hampshire.

The Meeting House was in every way the focus of the new community—the center of its political, social and spiritual life. The building served concurrently as a church, a school, a meeting hall, and often as a residence as well. It also provided physical and emotional security, a place where Afro-Americans could escape from the powerful everyday reality of 19th-century racism.

The African Meeting House was the center of much of this anti-slavery activity. It was there in 1832 that William Lloyd Garrison's New England Abolitionist Society issued its Declaration of Anti-Slavery Sentiments beginning the Abolitionist Movement. In the ensuing years, prominent abolitionists such as Frederick Douglass, Wendell Phillips, and Charles Sumner spoke from the pulpit to denounce slavery and to organize against it.

In reaction to the Fugitive Slave Law



African Meeting House, ca. 1890s.

Halliday Historic Photograph Company

enacted in 1850, Boston's Afro-American community developed a network of "safe" houses on the north slope of Beacon Hill. This free black community's involvement in the maritime trades helped to aid the escape of many slaves, and it established Beacon Hill as an important "station" on the Underground Railroad

to Canada and as one of the largest concentrations of freed slaves in the nation.

During the Civil War, Boston's free Afro-Americans volunteered to fight with the Union Army. With the encouragement of respected leaders such as Lewis Hayden and Frederick Douglass, Blacks were recruited from throughout North

America and also Africa, and—using the African Meeting House as a center—the 54th Colored Regiment was organized as the first regular Afro-American regiment in the Civil War.

The African Meeting House continued to serve its congregation and community until the close of the century. By the 1890s, however, the Afro-American community on Beacon Hill began to dissipate, as families moved to the South End, Roxbury, and other Boston neighborhoods. The Meeting House was sold in 1898, and was converted by a Jewish congregation into a synagogue in 1904, serving in that capacity for 68 years.

It was in 1972 that the building was acquired by the Museum of Afro-American History. And thus it is that once again with the dedication of this restoration, the Meeting House will serve as a place to gather, marry, pray, and mourn. It will provide Boston citizens and visitors from across the U.S. and around the world with a sense of the important role black citizens played in the development of this country.

The facade of the Meeting House is an adaptation of a design for a townhouse published by the Boston architect Asher Benjamin. The architects for the renovation are De Baugh and Associates and Stephen Spaulding is the preservation specialist with the National Park Service. Special appreciation for assistance in this article is given to Ellie Reichlin of the Society for the Preservation of New England Antiquities.



The interior as synagogue in 1930




Photos courtesy of The Society for the Preservation of New England Antiquities



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A CIRCLE TO DRAW YOU IN

By Harry Stroessner



What do two Ojibwe Indians, a Winnebago, a Cree and a Mandan Hadatsa Indian have in common? At All Nations Indian Church the first urban Indian congregation of the United Church of Christ they formed the building committee for a new church to be built in south Minneapolis

The committee interviewed three architects including an Indian architect. The final selection was "The Design Collective," a white firm that has made a commitment to the renewal of the neighborhood. Peter Kramer was designated as the lead architect working with us on the project

The committee had well developed ideas of the programs that the building would have to house as a result of broad input from the congregation. What the committee asked of the architect was that beyond the worship and program space, the building should be warm, of natural materials, with an outdoor worship area to feel in touch with nature, and that the building should reflect Indian culture

Mr. Kramer used the traditional long house design for the Sacred Space for worship. The long house area was set off with a round 12 foot window on one wall and a wooden circle of the same size on the opposite wall. Two reactions by white people to the design are interesting. The first is reflected by the question, "Where is the Cross?" as if only white European symbols are acceptable. The second is "What are you going to put in the circle?"

HARRY STROESSNER, pastor of All Nations Indian Church, United Church of Christ, in Minneapolis, Minnesota, has had a long interest in Indian tradition and culture. His wife Bonnie is a Winnebago Indian from Wisconsin



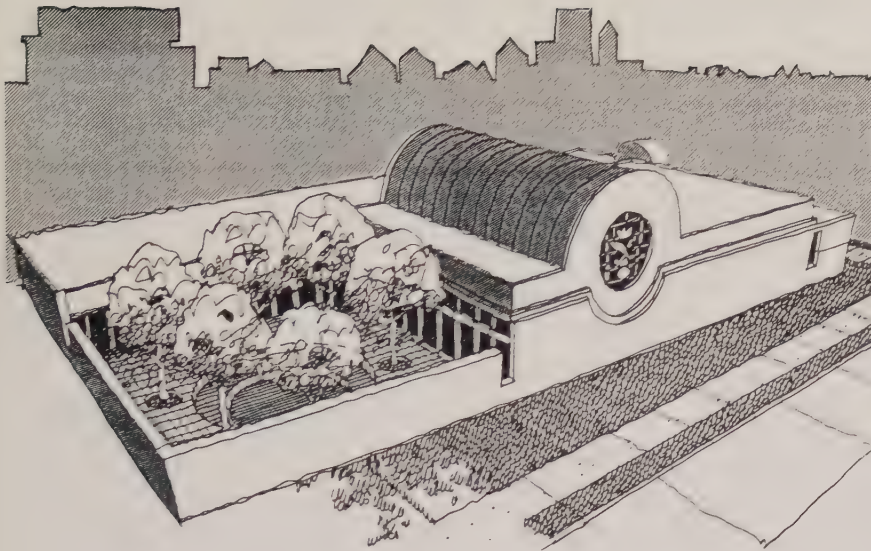
All Nations Indian Church, United Church of Christ

(on the opposite wall), a question which implies that a circle cannot stand by itself as a symbol

The Sacred Space within the building is defined by a circle of red upholstered oak chairs and a small moveable altar table. The chairs offer flexibility for use from smaller groups of 50 or less, to over 250 by spilling out into the multi-purpose area

The architect describes the building in the following terms

"The architectural form of All Nations Indian Church combines the spatial articulation of universal worship places used by all faiths while also evoking the spirit of traditional Indian building archetypes. The high-arched nave provides commonality with most churches, but its structure of wood hoop-like arches carry-



ing strips of cedar functioning as roof sheathing, give in an abstract sense the character of the Indian Long House

"This confluence of design is further expressed in the use of circle and round shapes

"The circular worship seating area inside the church, the stepped circle-shaped outside seating area, the expan-

sive round window under the round-topped vaulted nave are features predominant in Indian design as well as in church spaces in general

"In building material as well as space, the unity of design is continued. Wood has been used since the earliest times to construct sacred places. At All Nations Indian Church, natural finished wood

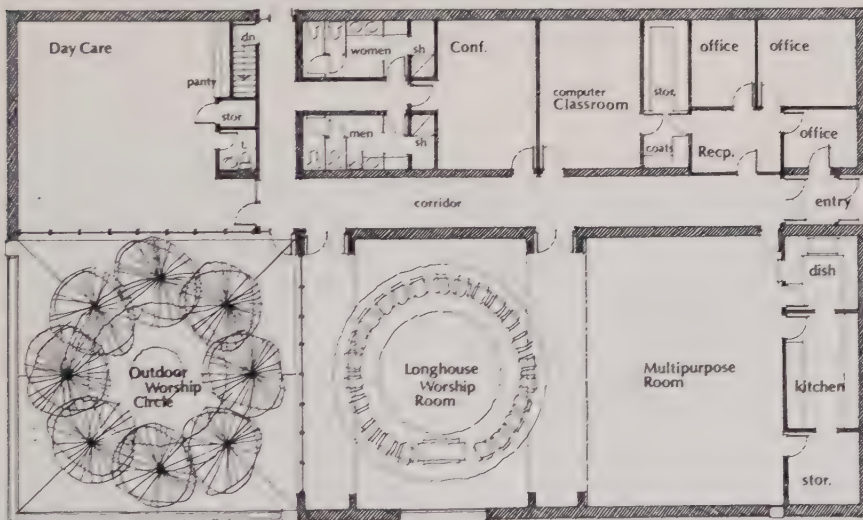
structure shelters the worship area, and in keeping with the church's simple design character, trim is used in a most basic sense, with wood as the material

All Nations Indian Church's simplicity comes from materials and shapes articulating the building's architecture without use of ornament. The exception to this comes on the exterior of the church in the series of colored glazed masonry units under the round window. Like a beaded necklace, the bright colored blocks slope semi-circular fashion, radiating color as if sent out downward from the round window's center—a singular cultural contradiction of typical Christian round church windows which hold the color within leaded hierarchical organizations."

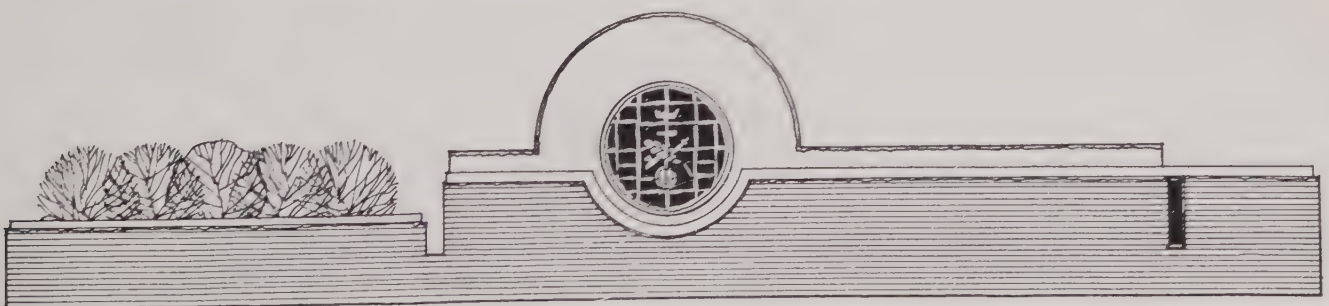
The south side of the long house has swinging patio doors which open to an outdoor worship area (40 x 40 feet) developed as a pow-wow ground with sunken concrete steps. The grassy area has trees planted at the four corners not only to put the worshiper in touch with nature but also to offer shade on the patio doors in summer and to cut the solar heat gain. When the leaves fall in the winter, it will allow the sun to filter through and add warmth to the worship area

The ceiling of the long house area and the multi-purpose area adjoining is of western red cedar planking which gives warmth and a feeling of being in touch with nature. The exterior of the building is a polished brown aggregate block, which carries indoors and down one side of the main hallway. It is also evident in the pilasters in the Sacred Space and the connecting multi-purpose room

Indian culture, however, is reflected in the building by more than the symbols and the shape of the building. Indian people are gracious hosts to an extended family that goes beyond blood relatives. In fact, a familiar Dakota greeting is "Hello, my relatives!" The congregation asked the building committee for a place in the



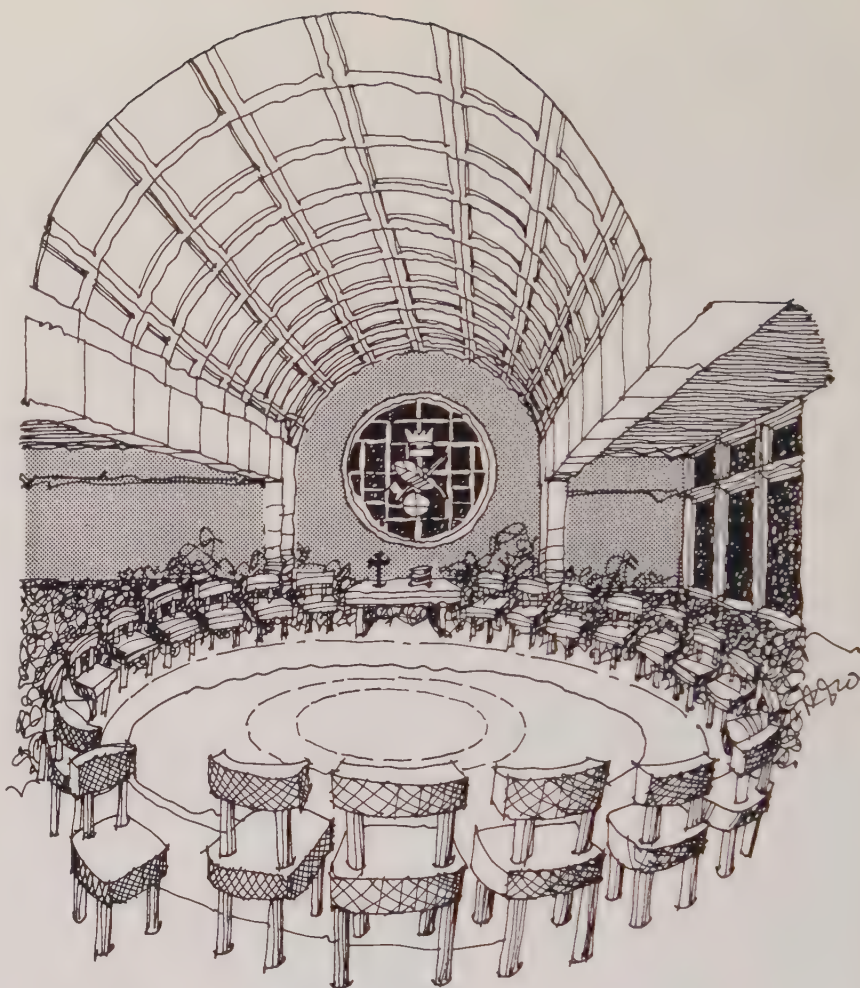
Floor Plan



East Elevation

church where people could live during short term emergencies. A room was set aside to serve general purposes, to be a church school classroom, a conference meeting room and to provide space for people to spend a night or two in emergency situations. This room is just off the restrooms, which have showers so that guests can clean up before going off for the day

This meets the need of providing housing for extended families from our Reservation congregations who come to the Minneapolis/St. Paul area with a relative to be hospitalized in one of our Twin Cities hospitals. Having showers in our building also makes it possible for us to have work camps from throughout the country as our guests. There is a day care center which serves as a nursery on Sunday mornings. Indian people are proud of their children and want them to have the best care and facilities available. There are other classrooms, offices and a kitchen.



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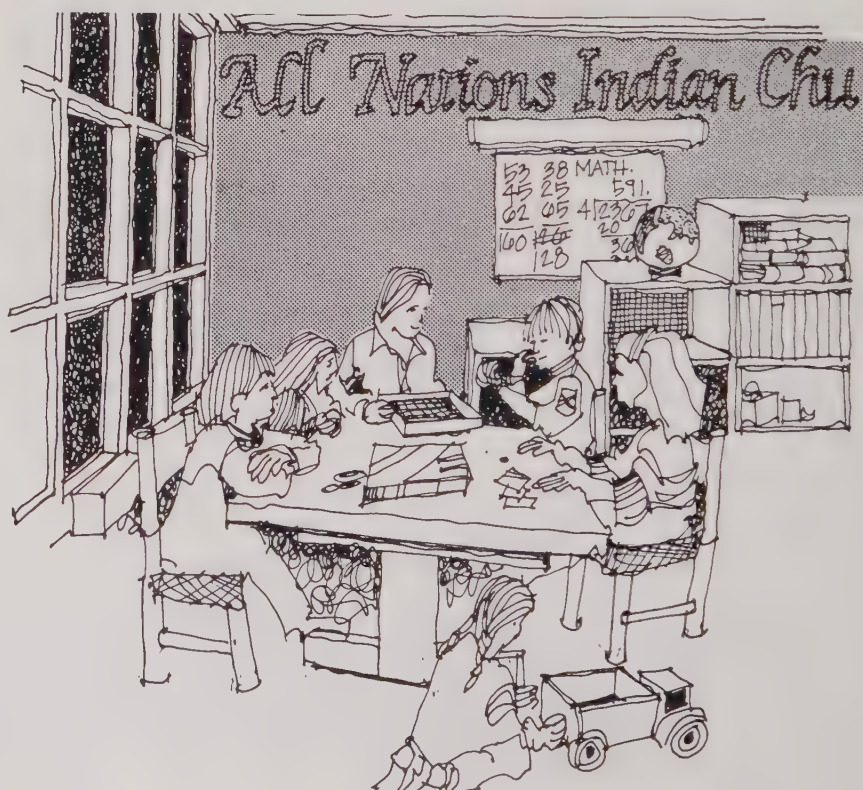
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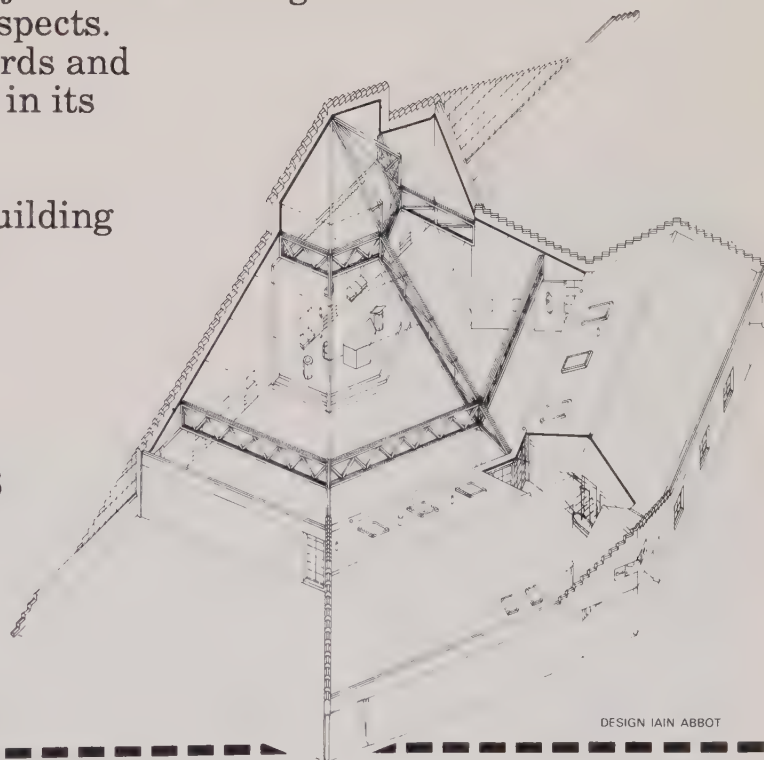
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THE BELGIAN ROADSIDE CHAPELS OF WISCONSIN'S DOOR PENINSULA



Dr. Charles F. Calkins



Dr. William G. Laatsch

By William G. Laatsch and Charles F. Calkins

During the latter half of the 19th century, small Belgian churches appeared on the rural landscape of the Door Peninsula, Wisconsin. The construction of these churches by devout Catholics resulted from promises made for answers received to specific prayers of favor. Usually located immediately adjacent to section-line roads, they were used by family members, neighbors and by folks from afar. This article details the character and distribution of these chapels. The remaining chapels serve as an element of the Belgian material culture.

The title of a book *Old World Wisconsin: Around Europe in the Badger State* published over 40 years ago suggests the importance of ethnic islands in the settlement fabric of Wisconsin.¹ Evidence of ethnic islands and their associated cultural landscapes remains throughout much of the state. One such island settled by Walloon-speaking Belgians can be found in northeastern Wisconsin's Door Peninsula, which is composed of portions of Door, Kewaunee and Brown counties.²

Belgian immigrants, in particular, were attracted to this area between 1853 and 1857 from their homes primarily in the provinces of Brabant, Hainaut and Namur.³ Cheap government land was available at \$1.25 per acre. Over 3,800 foreign-

born Belgians resided in the three-county area by 1860, representing 34% of the peninsula's population. Approximately 70% of the Belgians were clustered in an area that was to evolve into the rural Belgian ethnic island. The remainder were to be found largely in or very close to Green Bay, a city of 2,275 people.

A distinctive ethnic imprint emerged on the landscape as more Belgians settled in rural Door Peninsula. The most visible examples of the imprint were found in the forms of folk architecture. Many of these forms survive as relics and continue to serve as a cultural index for understanding the original settlements.⁴ Prominent among the structures found on some farmsteads today are the outdoor bake ovens, some of which are still used on rare occasions.⁵ Another Belgian folk structure is the small roadside votive chapel found on individual farmsteads and built by the devout, Roman Catholic, Walloon-speaking Belgians (Figure 1).

Terry G. Jordan has suggested the need for geographical studies of the character, function, distribution and origin of these 24 chapels.

largely absent, so far as I can tell, from American [folk architecture] researches has been ecclesiastical folk architecture, though European geographers have devoted some attention to this subject.⁶

Exceptions can be found in the work of Jordan on traditional rural chapels in Texas, James Griffith on the folk chapels of the Papago Indians in Arizona and In-golf Vogeler on the chapels and shrines

in central Minnesota.⁷ These studies represent only a "scratching of the surface" of what needs to be done.

Characteristics

The Belgian roadside chapel is a small structure. At first glance, it could be mistaken for a tidy tool shed or a commodious privy! A typical chapel is of frame construction, rectangular and measures nine feet in length and seven and one-half feet in width (Figure 2). The gable roof stands nine feet at the peak and slopes to six and one-half feet at the eaves. Of 24 chapels, the largest is 12 feet by 10 feet and 10 feet high, whereas the smallest is six and one-half feet by five and one-half feet by eight feet. They sit a few inches off the ground and are supported simply by field stones at the corners or, more commonly, rest on a foundation of locally quarried dolomite.

Chapels generally have no windows, but if present, one small window may be found in the door. Neither the window nor the door contains religious symbols. A wooden or metal cross may be attached, however, immediately above the door or attached to the roof peak (Figure 1). Three stone chapels have crosses incorporated in the dolomite walls by the deliberate arrangement of the building stone or glacial erratics, which provide contrast in color, size and shape in such

Reprinted with permission from *The Journal of Cultural Geography*, 7 (Fall/Winter 1986), pp. 117-128.

WILLIAM G. LAATSCH is an Associate Professor of Geography, University of Wisconsin-Green Bay.

CHARLES F. CALKINS is a Professor of Geography, Carroll College, Waukesha, Wisconsin.



Figure 1. A Belgian chapel filled with religious artifacts located south of Rosiere, Wisconsin, 1984. (Source: authors)

an arrangement. An inscription above the door may attest further to the building's religious function and clearly sets it apart from a tool shed or privy. These inscriptions are always in French and may be lettered on a board or stamped out of metal. Examples include "Notre Dame Des Afflices Priez Pour Nous" and "Saint Ghislane Priez Pour Nous."

Whether frame or stone the Belgian chapels exhibit uniform interiors, which are finished with lath and plaster, plastered wall board or recently installed sheets of paneling. If plastered, the walls and ceilings are painted a pale color: white, blue, green or yellow. Floors are commonly made of varnished hard or soft woods and occasionally are covered with linoleum, indoor/outdoor carpeting or composition tiles

The focus of this one-room structure is the altar, which is located directly opposite the door. Wooden, two or three tiered, usually without a cloth or lace cover, the altar provides a simple but adequate place for religious artifacts (Figure 3). The center of the higher tier is reserved for an element of special significance: a cross, a crucifix, a statue either of the Blessed Virgin or of an appropriate saint. The lower tier has a variety of other symbolic elements, including smaller statues, crosses, vases (with either artificial or fresh flowers), a container holding Holy Water and a can or small box for donations. Altars display as many as two

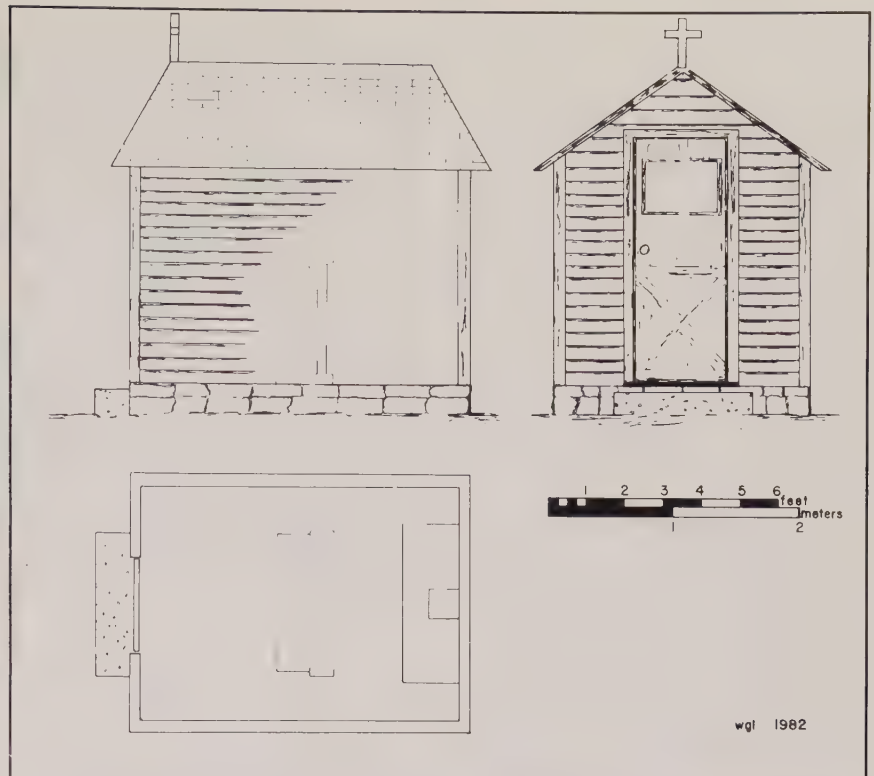


Figure 2. The Belgian chapel of northeastern Wisconsin.

dozen items, all arranged systematically to achieve symmetry in order to emphasize the dominant cross or statue. Furnishings are limited to a simply-built kneeling bench and, in the larger structures, a wooden chair or two.

Just as the altar is crowded but orderly, the walls are similarly adorned with pictures and a variety of certificates. The pictures, often relatively large, usually depict a special saint. In many cases it is clear that they have a European origin and have been purchased at a notable shrine. While interviewing an elderly Belgian gentleman at his chapel, he gazed at the pictures, turned and said "I got arts wert tousans," indicating the value he placed on his art collection.⁹ At the same time, he revealed a relic ethnic speech pattern, with the troublesome plurals and "th" sounds. This speech pattern persists in the rural areas inhabited by Belgians and among Belgians residing in Green Bay. The certificates are, on the other hand, of local origin and acknowledge a baptism, first communion, marriage or death. Those dated before 1920 are inscribed in French. Chapel walls, then, are like pages of the family Bible where significant family events are recorded.

In most cases, a chapel resides on the farm of the family whose ancestors built



Figure 3. The altar of the Bauduin chapel, Namur, Wisconsin, 1984. (Source: authors)

the structure. If this is the case, the family continues to care for the building and its contents. Where the farm has changed hands, the new owner may assume responsibility for the chapel or, if no interest is expressed, a nearby relative or friend of the former owner may maintain the building. Whatever the case, the Belgian chapels are seen as important structures in the rural communities of the Door Peninsula.

Function

There is no doubt that the general form of the chapels is secondary to their function. These are votive chapels that were built by devout Catholics and dedicated to and in honor of different saints or the Blessed Virgin in gratitude for favors sought or received through prayer. Although they may be used now for general purposes such as family devotions or as sites where people will gather on special occasions to say the Rosary, their primary function is a place of prayer for those who seek relief from the types of distress similar to those that caused the chapels to be built initially. Several examples will illustrate the point.

A chapel that is actively used today was originally built in the late 19th century by the Constantine Flemel family near Rosiere. The Flemels had several children die in infancy as a result of convulsions. They subsequently built a chapel in honor of St. Ghislane (actually St. Ghislain), the patron saint of small children, so that the family would have a place to pray for the intercession of the saint. Their devotion and sacrifice in building the chapel at this time are significant because there were two Catholic churches within a two-mile radius of the farmstead. Following its construction and early use, the Flemels had three very healthy children born to them, each ultimately reaching adulthood. This chapel's miraculous reputation has continued and is attested to in the following letter:

Nov. 30, 1962
DePere, Wisconsin

Dear Friends:

I suppose you's [sic] will be surprised to hear from me, but I have a girl who falls in convulsions and I know ma took me over to that chapel where you are now for it, and they say it helped. Mabel mentioned its still up. I'd like to take Coleen there. We'll go this Sunday, Dec. 2 or next if we can't make it then. It will probably be around noon or after twelve so were [sic] home before dark. If you plan on going away leave it open and I'll leave a note that we were there. If we don't make it this Sunday, write and let me know if the chapel is still there. I put a card in the envelope. The one next door has a married sister that might come along too

Thanks—Irene¹⁰

In another case, Joseph Derenne, who was born in Bousoux, Belgium, and came to Duvall, Kewaunee County, in 1887 at age 14, was diagnosed in 1902 as having incurable cancer. At the urging of his



Figure 4. Mrs. Grace Lemense (now deceased) standing before the Destree chapel near Namur, Wisconsin, 1982. (Source: authors)

brother, the family decided to build a chapel in honor of Our Lady of Lourdes. The finalization of the building plans reportedly had a positive effect on Derenne's deteriorating health. While the chapel was being constructed, Derenne's brother returned to Belgium. He brought back a large piece of a religious statuary, which was placed on the altar. Family members believed that the construction of the chapel was responsible for the mir-

acle that further restored Derenne's health.¹¹

Joseph Destree, a Belgian stone mason who had a reputation in the Door Peninsula for building with the local Niagara dolomite, got hot lime in his eyes in about 1870 while practicing his trade. Fearing for his eyesight, he built a chapel in honor of St. Adele, believed locally to be the patron saint of eyes, who herself had been born blind but had her sight

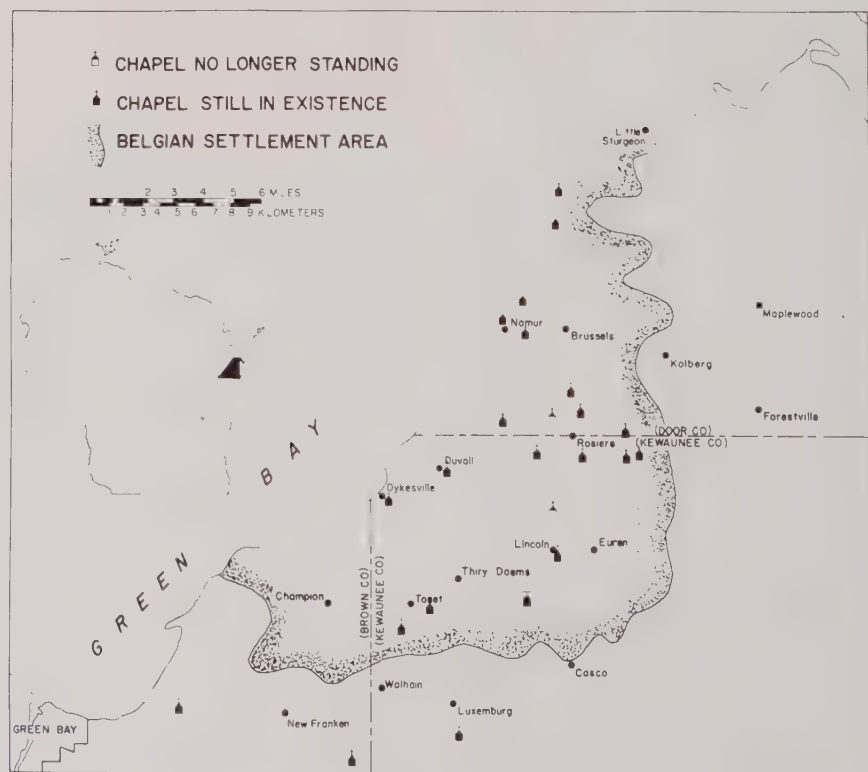


Figure 5. The roadside chapels of northeastern Wisconsin.

restored upon baptism. Destree maintained his eyesight throughout his life.¹² The chapel remains in its original location and is maintained by his descendants. (Figure 4) People with eye afflictions still come to the chapel with the hope of having their prayers answered.

Although the chapels are privately owned, they are available and commonly open to all, Belgians or non-Belgians, who care to use them. It appears that 10 chapels are used on a rather regular basis, especially during late spring, summer and fall. Deep snow accumulation during winter curtails access and the cold weather discourages even the most faithful. Information about their usage was obtained through interviews, registrations in guest books and observation. Three of the chapels had frequent visitations, six to eight per week, by family members, neighbors and people from outside the immediate rural Belgian community. Of these, one was used consistently by the elderly owners, and it was well known that they encouraged and welcomed use by others. Its guest register for the summer months of 1981-1986 showed that visitors had come from Algoma, Green Bay, Luxemburg, Milwaukee and Sheboygan, Wisconsin as well as from St. Paul, Minnesota, and Hollywood, Florida.¹³ Presumably, many locals also used the chapel, but they did not bother to sign the register. Votive candles were provided for those visitors who had neglected to bring their own.¹⁴ Another of these three chapels was used frequently, but primarily by family members. The young farmer/owner indicated that he and his wife used the chapel for prayers "at least a couple of times a week" and that his parents, who formerly lived on the property, came from their home to maintain the chapel and pray in it "more often than we do, almost every day."¹⁵

The other seven chapels were visited an estimated six to ten times a month. This pattern of visits is characteristic of chapels owned by someone other than descendants of family members originally responsible for their construction. Although new owners, many of whom are non-Belgian, will maintain the chapels, they do not use them with the same frequency as in the cases of those chapels that are identified with particular Belgian families.

The remaining 14 chapels are used rarely, if at all. Five of these no longer function as chapels. The religious arti-

facts have been removed from them, and they stand idle. No new functions have been assigned to the vacant buildings, however. The farmsteads on which these chapels are located are owned by non-Belgian, non-Catholic folks, who have moved into and have diluted somewhat the Belgian stronghold. They are rural non-farm people who commute to nearby Green Bay for their livelihoods. Their allegiances are not to the Belgian community and its customs.

Location Within the Farmstead

Clearly, the chapel is part of the ensemble of buildings constituting the Belgian farmstead; yet, its distinctive function and, in turn, unique location on the farmstead tend to set it apart because of its orientation to a section line road. At the time of their original construction, the chapels were placed adjacent to roads so that the faithful could have free and immediate access without having to enter the farmstead proper via a lane or driveway. To this day, chapel owners do not exercise the same kind of proprietary rights over the chapel as they do over the remainder of the farm in general. They view the chapel as community property, and freedom of access is encouraged. The same certainly does not apply to the rest of the farm property, which is considered private—trespassing is overtly discouraged. The distinctiveness of the chapel's location is further enhanced by its being separated from the house, barns

and driveways by a low hedge, flower garden or fence. Thus, the chapel becomes more of a sanctuary and less a "farm" structure. Visitors park their cars along the road's shoulder and walk a few short steps to enter a chapel.

Whereas proximity to a road is an advantage for both user and owner, it is however a disadvantage for the longevity of some chapels. Road widening, errant vehicles and over zealous snowplow drivers have on occasion reduced a chapel to a pile of kindling wood. At least four owners have anticipated either possibility and have moved their chapels a greater distance from the right-of-way.

Distribution

Field work over the last decade has identified 24 chapels on the Door Peninsula (Figure 5). Of these, 21 are located in the Belgian settlement area. This area, defined by farm ownership where approximately 80% of the farms are owned by Belgians, contains numerous elements of Belgian material and non-material culture. Most of the chapels are found in the vicinity of Rosiere, a hamlet on the Door-Kewaunee County line, outside of the settlement area near Green Bay. Two of them were moved from the area's community of Brussels to their present locations and the remaining chapel was built and maintained by a Belgian family.

Origin

Belgium's Walloon region was the source area for the Door Peninsula chapels. While similar in size and function there are notable differences (Figure 6). The Walloons used brick and stone almost exclusively for building materials. Instead of the typical rectangular door, the Belgian chapels feature an arched, often Gothic, entrance with the interior protected only by a metal grill. Open to the weather the interiors are rather plain with only a few plants flanking a statue or a crucifix. The locations of Walloon chapels in Belgium are less predictable than the cases in Wisconsin. They are found in urban centers, along rural roads, within forests or are incorporated into farmyard walls.

Conclusions

The nature, function, distribution and origin of the Belgian roadside chapels of the Door Peninsula have been analyzed. Wisconsin's rural Belgians have demonstrated remarkable persistence in their attachment to the Door Peninsula and in



Figure 6. A tile tooled brick chapel, 30 kilometers south of the city of Namur, Belgium, 1983. (Source: authors)

the maintenance of their culture. There are signs that the solidarity of the Belgian settlement area is being eroded somewhat by the movement of non-farm, non-Belgians into the area. Should this continue at an accelerated rate, the elements of Belgian culture—including the roadside chapels—may disappear as the Belgian population is diluted.

FOOTNOTES

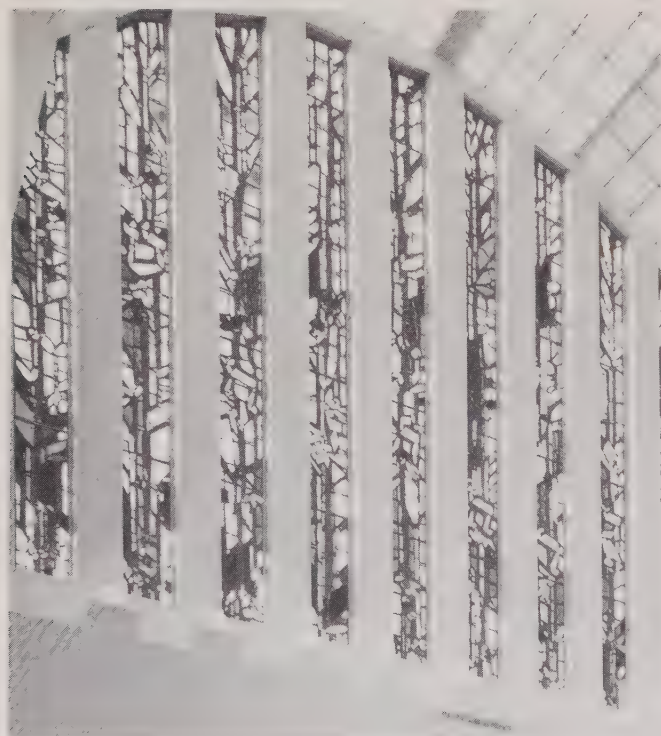
- 1 Fred L. Holmes, *Old World Wisconsin: Around Europe in the Badger State* (Eau Claire: E.M. Hale, 1944)
- 2 Charles F. Calkins and William G. Laatsch, "The Belgian Outdoor Ovens of Northeastern Wisconsin," *Pioneer America Society Transactions*, 2 (1979), p. 8.
- 3 Holmes, p. 164. For a recent demographic analysis of this migration, see Mary Ann Defnet, et. al., *From Grez-Doiceau to Wisconsin: Contribution à l'étude de l'émigration wallonne vers*

les Etats-Unis d' Amerique au XIX ème siècle (Bruxells: DeBoeck Universite, 1986)

- 4 Cotton Mather and Matti Kaups, "The Finnish Sauna: A Cultural Index to Settlement," *Annals, Association of American Geographers*, 53 (December, 1963), pp. 494-504
- 5 Calkins and Laatsch, pp. 1-12
- 6 Terry G. Jordan, "The Traditional Southern Rural Chapel in Texas," *Ecumene*, 8 (1976), p. 6. Also see, Peirce F. Lewis, "Learning From Looking: Geographic and Other Writing about the American Landscape," in *Material Culture: A Research Guide*, ed. by Thomas J. Schlereth (Lawrence, Kansas: University Press of Kansas, 1985), p. 44
- 7 Jordan, pp. 6-17; James S. Griffith, "The Folk-Catholic Chapels of the Papageria," *Pioneer America*, 7 (July, 1975), pp. 21-36
- 8 Eric L. Swanick, *Religious Architecture of Canada* (Monticello, Ill.: Vance Bibliographies, 1980).
- 9 Interview with Jule Vandertie, Rosiere, Wisconsin, August 17, 1978. With his heavily accented English, Mr. Vandertie was attempt-

ing to convey the belief that his chapel art works were worth thousands of dollars. The obvious discrepancy between the perceived and real values is an indicator of the very high sentimental value placed on the chapel and its contents by most owners.

- 10 Mrs. Melvin (Irene) Campbell to Mr. and Mrs. Jule Vandertie, 30 November 1962. Letter in the possession of Mrs. Jule Vandertie
- 11 "Catholic Roadside Chapel Donated to Park," *Heritage Hill Intelligencer*, n.v. (Summer, 1984), p. 7
- 12 John Kahlert, "Devout Belgian Settlers Built Shrines Out of Faith, Gratitude," *Door County Advocate* (Sturgeon Bay), September 7, 1978, p. 1, part 2
- 13 An informal guest register found in the chapel owned by Mr. and Mrs. Jule Vandertie, N.W. 1/4, S.32, T.26N., R.24E., on August 20, 1981
- 14 Interview with Mr. Jule Vandertie, July 6, 1978
- 15 Interview with Mr. Randy Vincent, August 21, 1981



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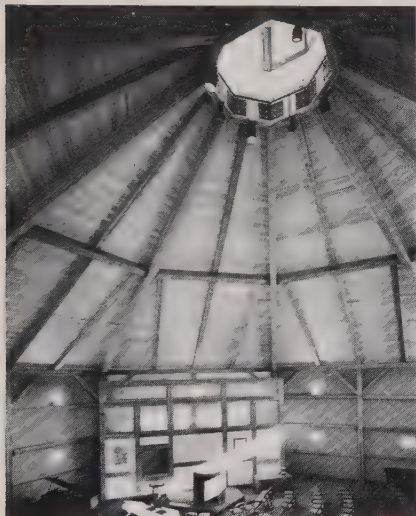


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A REVIVAL OF A LOCAL STYLE

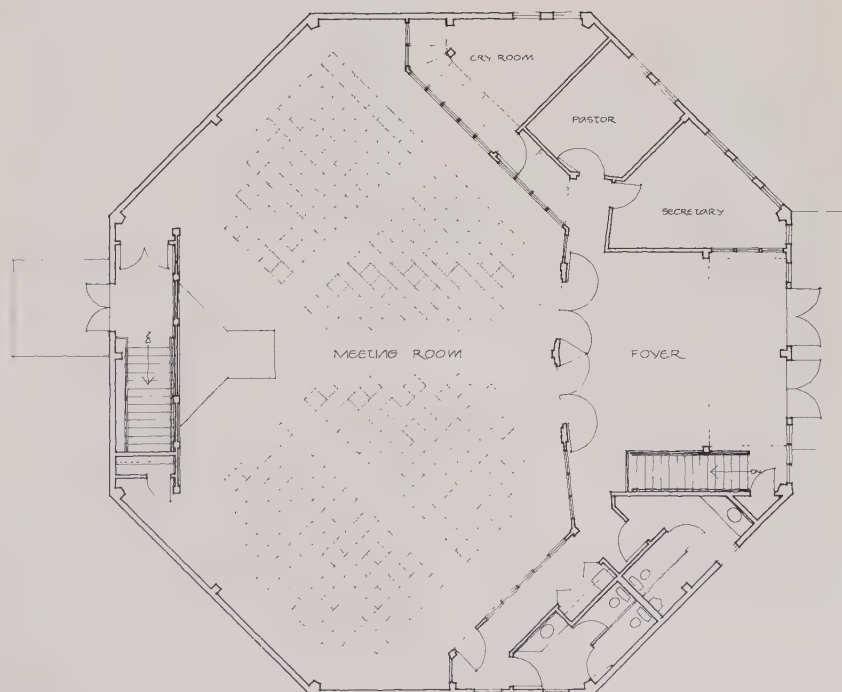
Until just a few years ago the countryside surrounding Mequon, Wisconsin was dotted with octagonal barns built by one farmer-carpenter, Ernst Clausing (and his imitators) in the late nineteenth century. Today, according to *World Magazine*, only three of the old barns are left standing.

A small Unitarian congregation had been meeting for 20 years in a Woman's Club House and now wanted to build a new structure that would express the "strong, lively, and close community" they felt. It was an easy nearly unanimous decision to remain faithful to local history by transforming and reviving the handsome local style of the barns with the first octagonal structure built in Wisconsin in nearly 100 years. The church



had in fact once owned one of the original eight-sided barns known as Clausing barns but alas, before they could restore it, it was flattened in a storm.

Kubala Washatko, Architects Inc. of Cedarburg, Wisconsin, designed a unique combination of 19th century building practices and modern, high-tech HVAC and insulation applications. The church is built of rough hewn cedar that is so fragrant it transports you to your childhood, but the cupola draws your eye directly to the sky and the future. Brent A. Smith, the minister, is quoted in the *Milwaukee Journal* as saying that the many sided shape of the building complements his congregation's eclectic faith.



Main level.

NATURE NEAR

An Excerpt from the Late Essays of Richard Neutra on the Community Church of Garden Grove, California

(Editor's Note: This article is excerpted with permission from *NATURE NEAR: LATE ESSAYS OF RICHARD NEUTRA*. Foreword by Norman Cousins. Edited by William Marlin. Capra Press, PO Box 2068, Santa Barbara, CA 93120, (805) 966-4590. \$18.95 cloth.)

Within sight of this Courthouse is the Community Church of Garden Grove, offering the most motivational kind of refuge for reflection. I designed it in the early 1960s for The Reverend Robert Schuller, a scintillating, open-minded, wide-ranging preacher whose intellect is as mobile as his automobilistic flock. In fact, it was initially conceived as a drive-in operation, which I found to be an intriguing challenge.

Schuller had started out a few years before in a drive-in movie, preaching from the popcorn stand, and he at length decided to work out a more permanent arrangement, taking in a new building that would nevertheless enable people to attend services while sitting in their Detroit-made "pews." Inside the building itself we provided a more conventional sanctuary, but the pulpit was positioned in such a way that Schuller could address both the congregation within and, through generous sliding glass doors, the people in the cars. Shortly thereafter, my son and long-time collaborator, Dion Neutra, added the famous "Tower of Hope," its many stories hoisting aloft a popular marriage chapel.

WILLIAM MARLIN, editor of Richard Neutra's Late Essays, has served as the urban-design critic for the *Christian Science Monitor*, as associate editor of *Architectural Record*, and editor-in-chief of *The Architectural Forum*. A feature writer and essayist, he is presently working on the authorized biography of Frank Lloyd Wright, as well as the life of Buckminster Fuller.



Garden Grove Community Church. Richard J. Neutra, F.A.I.A. and Associates, Los Angeles.



Photo by Julius Shulman

Photo by Jordan Lagman

Working on this project was something of a culmination for an architect who had devoted his life to housing and resolving the stresses and strains of human life, and in the sense that religion can be thought of as a search for *inner* evolution, every serious building, however modest, has a spiritual potential. In this case, I was moved to think about my own experiences with the non-physical function we call religion, which have been quite ecumenical. To me, the capacity for self-transcending reverence is something elemental, whether we are drawing upon inspirations that we sense outside ourselves, or upon interior resources. In this perspective, no building is ever merely secular.

From primeval to modern times, the search for the physical fabric of religious

faith has produced among the most colossal and beautiful buildings in which human beings have ever invested. Sometimes these impressive structures have been reproached as the evidence of hypocrisy. Critics have suggested that purely spiritual purposes commend more modest or ascetic accommodation. But most reformist congregations started out meeting in secret, out in the woods, often because the orthodoxy's policemen were hunting them; after being accepted, they too began to invest in more impressive and permanent structures. Even the Amish of North America, who still dress in 16th-century clothes in quiet nonconformance with our extroverted, materialistic present, invariably select the finest hay barn in which to meet on the Sabbath.

From Stonehenge onward, taking in Buddhist stupas, synagogues, mosques, and churches, sacred edifices have been erected with careful attention to the values of the outer world. This is illustrated in the most literal sense by their explicit orientation to points of compass, and to celestial constellations or terrestrial landmarks. It is also clear that auditory quality was of great importance to their architects, who had an intuitive grasp of acoustical principles long before there was a scientific basis for handling them.

Gothic cathedrals are the epitome of this auditory splendor, which was neither an accident nor afterthought. No Greek or Roman temple had anything comparable. Beginning in the Twelfth Century, the supposedly non-sensual, even sense-inimical Christian world, over the protests of the ascetic Cistercian dogmatists, raised up these unparalleled wonders of spiritual and sensory exploration. With the fiery leap of candle flames, Gothic verticality of structure and space enclasp an aspirational tendency. And as William R. Lethaby wrote, "It had the mystery of the great forests behind it." Song, sound, and audible prayer were functional constants within these soaring glades, and the happiest conditions for hearing were virtually programmed into them. The old granite paving we see in Gothic churches was a grand reflecting surface, sending vibrations high up to the stone vaulting—in effect, a sound mirror.

I have sometimes seen these visual and aural harmonics sabotaged by well-meaning "improvements." In a couple of instances, carpeting was spread over the paving, supposedly to keep the congregation from getting cold feet, but this had the effect of crippling the sound of the choir and the clarity of the sermons. And often, as I have tip-toed along the nave of one of these monuments, I have noticed late-model loudspeakers nodding their dry technical faces at me from every third or fourth pier, crudely splashing barbarous sound patterns throughout the building. Such acoustical overlay is equivalent to covering the dynamic dignity of those old stone walls and pillars with cheap stucco, painting them in loud colors, and varnishing them with malodorous lacquer from the corner hardware store. A short time ago in Bavaria, I went into a famous medieval church during a Sunday sermon. This was about Marx, on Marx's birthday. I found that its pace was too staccato for the ancient vaultings, which were too stately of

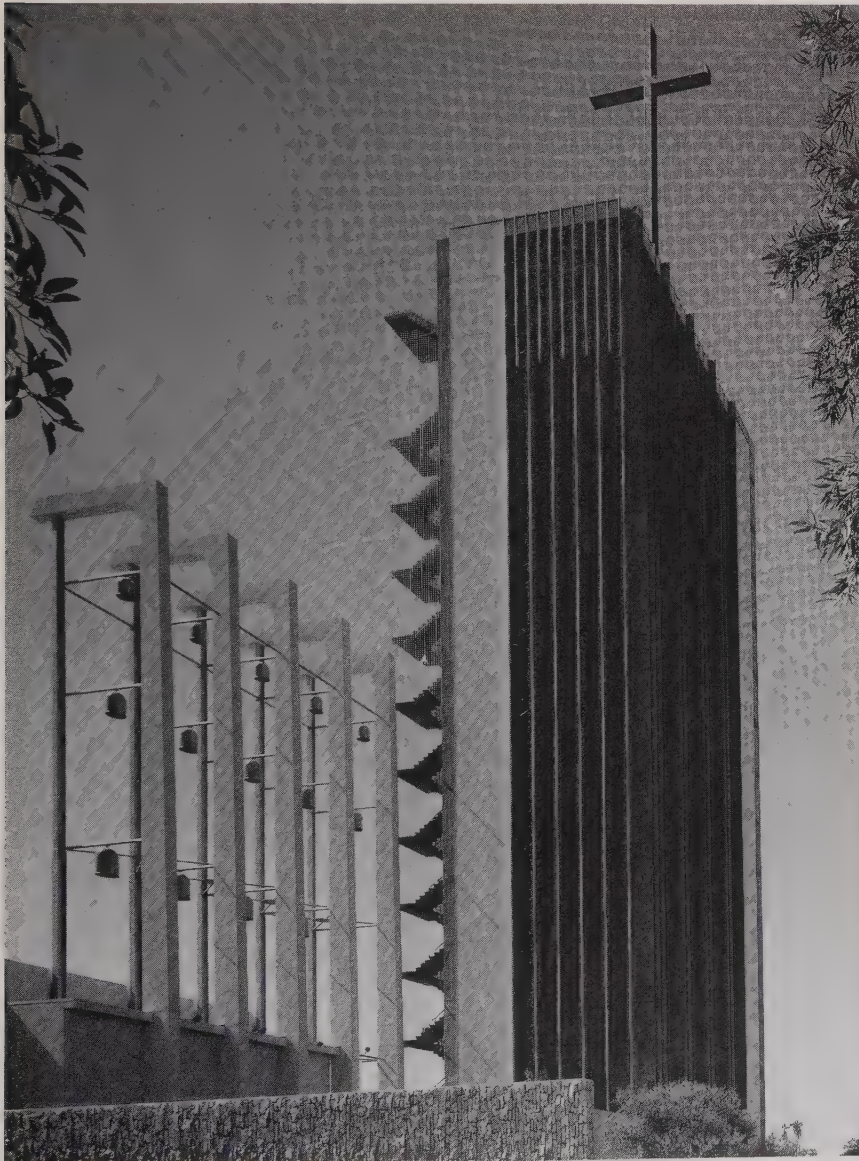


Photo by Jordan Lagman

Garden Grove Church - Tower of Hope. Richard & Dion Neutra, Architects & Associates.

cadence to sort out the reverberant syllables that kept pouring on top of each other. I walked down the side aisles, looking at the parishioners. Except in the pews directly beneath the loud-speakers, I saw only blank stares or muffled snoring.

Those long-gone builders could not have known that the choir masters and sextons of later centuries would think it more important to keep the feet of parishioners warm, thus better making sure they would be "all ears," by putting carpeting on the stone paving—and to compensate for the impaired acoustics by installing microphones and amplifiers. They had created these acoustics for much slower presentations, and more solemn processions. Too often in our day are such "remedies" for ancient "deficiencies" worked out in haste. Here in Bavaria, the solution had created a very different interior, deprived of the aural integrity of the original, and even with loud-speakers the people were hardly tuning in.

I am not speaking specifically to students of theology or liturgy here, and churches are seldom discussed in this light, but I want to get across the historical fact that spiritual experience has always played in the *sensory* world, and it is a kind of heresy to ignore this connection, whether in bringing an old structure up to date or in designing a new one. Such deeper human needs are accommodated somewhere, in a certain place and time, and these have sensory dimensions.

In addition to the Community Church in Orange County, I have been granted several opportunities to build houses of worship, including three mosques and a synagogue. With the possible exception of the mosques, where I couldn't follow the language very well, I found the people of these various faiths united in one basic cause—the spirit of dollars per square foot. In one instance, a congregation's building committee wanted to build on a noisy street corner, just because it happened to cost a little less than a couple of more sylvan sites that were being considered. In most of these cases, if one had not known what kind of building was being discussed, he could have mistaken the conversations for those of a real-estate developer.

Reverend Schuller brought a completely new scale and fresh sensibility to our traditional concept of faith and flock. I saw the Community Church as an expression of our contemporary world-cul-

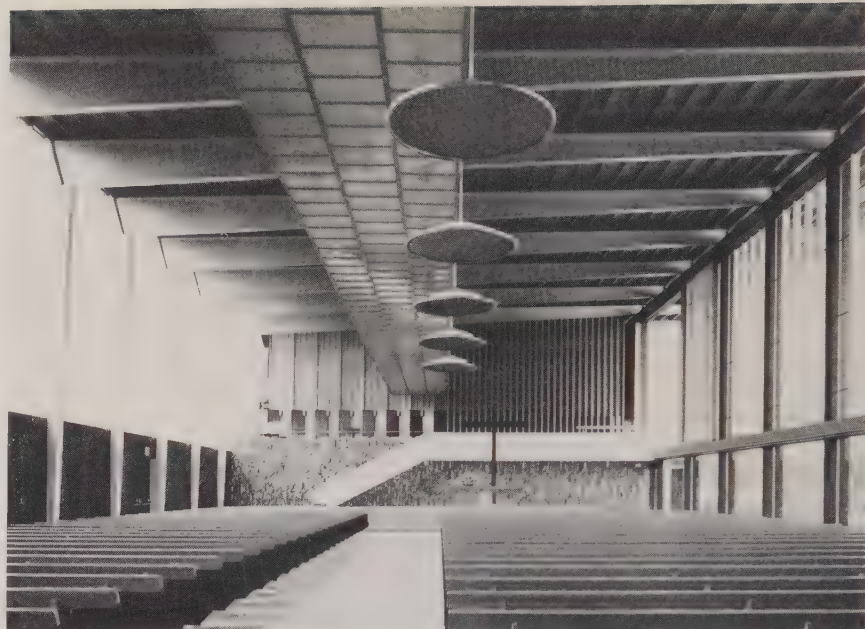


Photo by Amir Farr

ture, and of an evolving world-religion. A house of worship is a place where the individual meets his community in uplifting meditation. It should be characteristic, if anything should, of man's mind as an instrument of aspiration. The world, even if it had been created in six days, is more than a mass of real estate, and in Reverend Schuller's world the community being nurtured was being drawn from many far-flung sources, not only in cars, but also by way of television and radio.

In exploring this new scale of faith, we can stick for simplicity's sake to the Judeo-Christian stream of thought and

doctrine, but it applies as well to the other major religions, such as Islam and Buddhism, which were also launched as military-calming, division-effacing systems of belief and conduct. At the beginning of their recorded history, the original dozen Jewish tribes were coalesced in a divine covenant, in marked contrast to their original anthropomorphism. By the time of Pilate, with the broad racial and linguistic mixture that had evolved in Palestine, any spiritual set-up of a restrictive tribal nature had already lost its currency. Even then, a religious movement had to carry the genes of a world-religion, incorporating other, older religions and cultural traditions. This happened with Christianity's "conquest" of ancient Gaul and Britain, when its doctrines and rituals were adapted to those of the surviving Druidic priesthood, which in turn the Celtic peoples had assimilated.

Today, this spreading of the Word is happening at the speed of light. With our advancing technology and instantaneous communications, religious services can be televised in a fraction of a second to every continent and island of the earth. Philip the Second of Spain would have applauded such catholic technology, as would have some followers of Mohammed. But whereas many organized faiths today are hammering their message home with clenched fists and rigidified rules about "right conduct," Reverend Schuller has always extended an open hand. The building he wanted from me was just that.



Photo by Roine Thorup

Dione and Richard Neutra on their fiftieth wedding anniversary. Dione is a gifted cellist and soloist, the author of Richard Neutra: Promise and Fulfillment, 1919-1932 (Southern University Press) and the mother of three sons. She lives in the striking Silverlake home designed by her husband in Los Angeles and is also a world traveler who writes sensitively on the social and political issues in all cultures

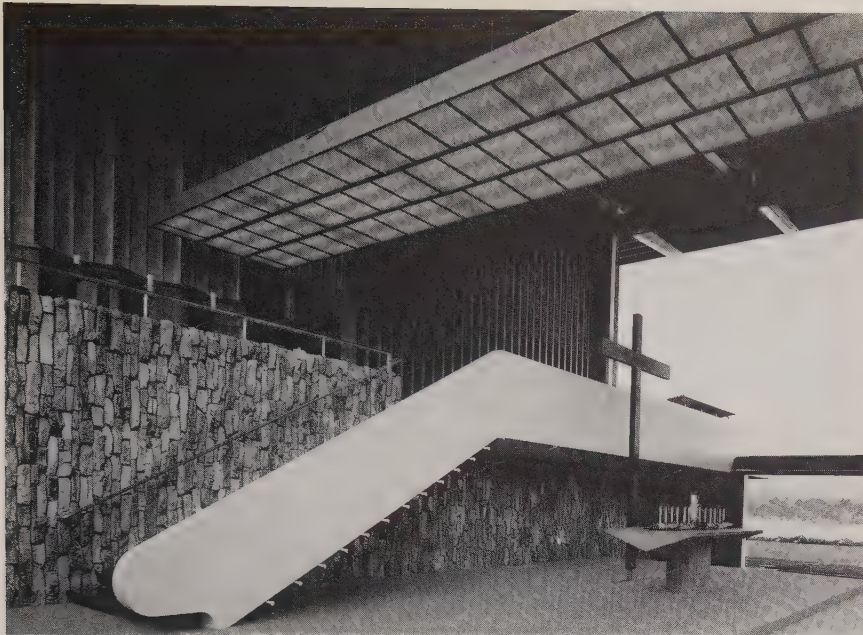


Photo by Amir Farr

By way of my beliefs as well as buildings, I have worked to leave behind a guiding trail of experience, insight, and yes, passion, hoping this will deepen the values and raise the sights of those coming along.

—Richard Neutra

A congregation housed in some semblance of catacombic masonry, with few if any windows letting in natural light and fresh air, or new ideas and interpretations of the Word, would have been as constrictive an expression of this new religious potential as the old *mensa*—the symbolic family table around which the Jewish faithful stood with their elders in rapt recitation of holy law. Here was to be a church, not only with churchgoers, but lots of church riders, representing a new confluence and dynamism. This was world-religion in the making, reaching out to a diverse flock in a personable way. So I designed a building that literally reached out, with none of the old imagery of Christians standing or kneeling in crowded density within darkened rooms, out of sight of Caesar's police.

This evolving world-religion foreshadows the super-regionalism and multi-national perspective of our industrialized civilization. World markets are widening, reaching into the cultural and economic diversity of a global consumership. And the organizational and technological wherewithal that is hastening this process is also having a profound effect on our physical and philosophical relationship to the sources of religious inspiration. For all of our secularity and materialism, the spiritual drives of man are being sustained. In the case of Reverend Schuller's flock, they drive fifty or a hundred miles—a reminder that the increasing mobility of modern man need not negate his intrinsic nobility. Our "Tower of Hope" stands sentinel to that.



Photo by Amir Farr

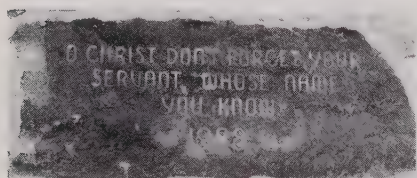
CREATING LIVING HISTORY

With the completion of Assumption Greek Orthodox Church in Erie, Pennsylvania, the past history of Byzantium will once again have been created into living history in the United States of America. This basilica incorporates significant detail of historical churches from the one thousand year Byzantine Empire: Hosios Loukas Monastery built between 946-955 A.D., located at Phocis, outside of Athens; St. Sophia, Justinian Jewel of Constantinople, completed 562 A.D.; and St. Demetrios Basilica of Thessaloniki built in the middle or second half of the fifth century.

But it is not these details that alone are important, but rather their unity which in combination produces a tradition which is architecturally and theologically accurate.

This congregation of 75 families decided to build a new structure after its old one (formerly a synagogue) was destroyed by fire in 1984. Greek Orthodox churches from all over the U.S. sent gifts of money, but so did many non-Orthodox churches. Especially appreciated was the support of the Jewish congregation at Temple Ase Hesus in Erie who had originally owned the building. The stained glass windows from the original synagogue that had escaped the fire were given to the Temple and are now part of a chapel there.

Led by His Grace Bishop Maximos of Pittsburgh and their own pastor, the Rev. Theofanis Nacopoulos, members of the Council voted to proceed with Steven P. Papadatos of Papadatos Moudis Associates, New York City, as their architect.



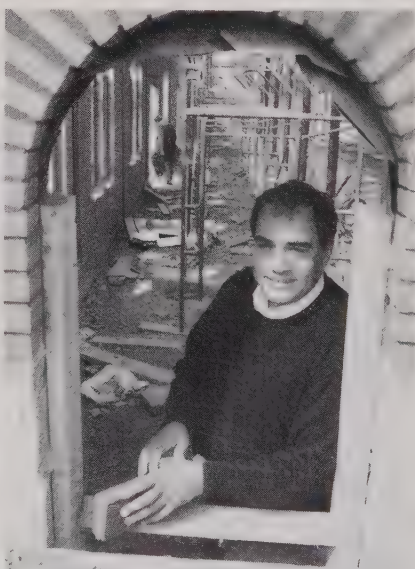
The inscription of the architect, "O Christ Don't Forget Your Servant, Whose Name You Know," 1988. During the Byzantine Empire, architects and iconographers never inscribed their names on the structure or on the icons. Every conceivable detail was included to produce authenticity, even deleting the corner stone.



Basilica of the Assumption Church, Erie, Pa. Stone work is blended with the Roman brick bands and arches, together with the red clay roof tile. The community center and bell tower are finished in stucco because these elements were usually added after the Byzantine period.

They asked that an authentic basilica style be followed, that it seat 200, and that details be derived from Turkey and Greece. It was then incumbent upon the architect to search out the best features of the most exemplary churches in Byzantine architecture.

The Church of the Assumption is constructed mostly with natural stone and colored mortar to match the stone hue, clay reddish brown tile roofs which harmonize with the narrow Roman arches and bands. Every single detail can be



Architect Steven Papadatos looking through the arched window of the Assumption Greek Orthodox Church in Erie, Pa.

traced to history, right down to the smallest window and recessed gutters and leaders.

The outstanding distinction is that the main altar is flanked by two auxiliary altars, one on each side, but both with functional purposes.

The auxiliary altar to the right will be given Shrine designation, and serve as the resting place of the Silver Icon of the Virgin Mary. This icon emerged totally unscathed by the fire that destroyed everything around it. It is an icon whose reputation for miracles has gone beyond the boundaries of Erie, and which has been worshipped by pilgrims traveling hundreds of miles to reach it.

On the auxiliary altar to the left will be a new Icon of Saint Nicholas, patron of all seafarers, the gift of an anonymous donor.

The foot of each of the auxiliary altars



View of the Holy Icon of the Virgin Mary which emerged totally unscathed by the fire that destroyed the original church. The "proskinitaria" was carved to match the icon screen including the frame of the sacred icon, and finished in gold leaf.



View of the apse and iconostasis (icon screen) which separates the altar area from the nave. During the early Byzantine period, the icon screens were always low and open to create a sacred separation; however, during a later period icon screens were constructed to approximately 12 to 18 feet in height and were used to prevent intruders from entering the altar area. The entire screen was carved by Kostas Pylarinos of Astoria, N.Y. and covered with 22K gold leaf.

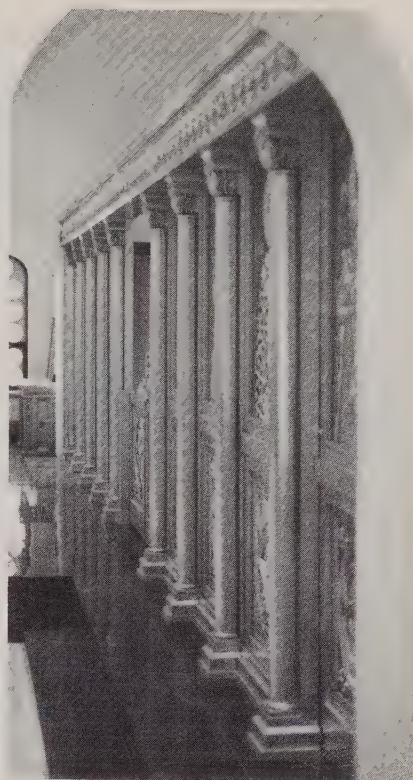


Detail of the column capital and carving at the top of the icon screen.

is the starting point of the respective aisles running the length of the church. Two rows of columns, at either side of the main altar, divide the main nave from the side aisle. The entire church has been finished with hard white plaster making the acoustics similar to those of Santa Sophia in Constantinople.

On October 1, 1988, Judith M. Lynch, County Executive of Erie County, Pennsylvania, proclaimed the Basilica of the Assumption an architectural landmark.

Cost of construction: \$1,401,481.



View of the icon screen from the right auxiliary altar.

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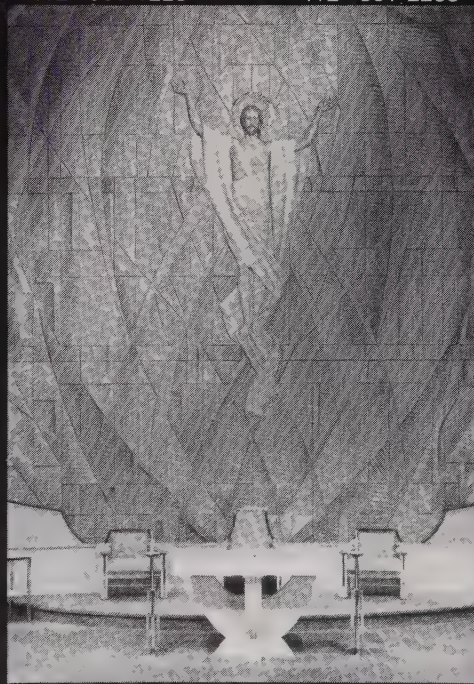
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THE CHAPEL OF THE CONVENT OF SAN JOAQUIN, MEXICO CITY



By P. Gerardo Lopez Bonilla

The Convent of San Joaquin in Mexico City was founded on February 13, 1689 after St. Teresa of Jesus and St. John of the Cross had come from Spain in 1585 to work in the evangelization of the indigenous peoples entrusted to them. It began to serve as a college of philosophy for the Carmelites in New Spain.

But in 1827 the Spanish friars were expelled; in 1860 they were totally exiled and the convent was abandoned. The Conciliar Seminary which occupied it from 1885 to 1892 began modifications but in 1914 it was pillaged by revolutionary forces and much was destroyed.

In 1925 it became an army post and a military jail. In 1955 a slow restoration began, including the sanctuary in 1960. The restoration of the various spaces of the convent has been proceeding since then according to the master plan. The magnificent work of the original construction and its superb handiwork persuaded us to leave the walls and the vaulted ceilings and to abandon a previous plan to cover them.

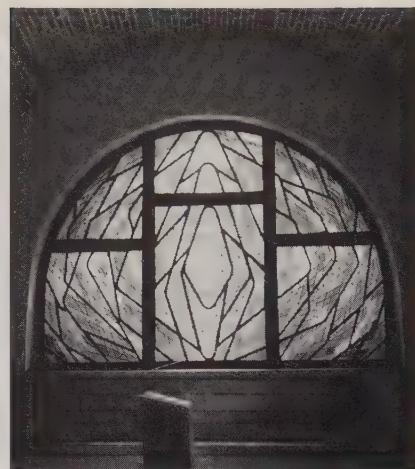
We have adapted the sanctuary worship space to serve current liturgical needs, but at the same time we have tried to preserve the authenticity of its Roman character.

We worked to recover the original form of the chapel space, which had been destroyed. We adapted it for ceremonies proper to the Carmelite community, and sought to keep the iconography and symbols true to that spirit. (Translated)

FREY P. GERARDO LOPEZ BONILLA, a native of Puebla, Mexico works in the service of religious communities and parishes in the remodeling of chapels and churches. From 1983 to the present, he has been involved with the restoration and remodeling of the Convent of San Joaquin.



Exterior of the whole structure (convent).



CONVENTO DE SAN JOAQUIN 1689-1989

The Convento de San Joaquin strikes one immediately with its age—a 300th anniversary! But within the context of Christianity in Mexico, its foundation occurred a century and a half after the foundation of the College of Santa Cruz de Tlatelolco in 1528 for the education of the children of the native aristocracy. Unfortunately, a decree of 1555 prohibited the ordaining of Indians to the priesthood, a conservative error with continuing repercussions.

The convent is a reminder of the strength of the Christianizing effort in Mexico, and that the church was the bearer of a largely Western culture—with even a small theater bearing witness to that fact. Expropriated by the revolution in the early 20th century, the convent has now been returned to the church and has begun to provide a variety of ministries, including that of the art of Fr. Gerardo Lopez.

—Donald J. Bruggink



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Artist/Artisan Directory (Continued from page 45)

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- \$20 per listing—IFRAA members;
\$50 per listing—non-members.
- Deadline for Winter 1989 issue: October 6, 1989
- Make check out to: FAITH & FORM, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.

Chapel of St. Bartholomew's Episcopal Church: A renovation exemplifying Rambusch's versatility.



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Calendar of Events

September 15

Deadline for 1989 IFRAA Architectural Design Awards

Entries for the 1989 IFRAA Awards Program should be submitted no later than September 15, 1989. Interested architects should call or write the IFRAA office for details and submission requirements. The basic submission requirements shall be presentation board(s) plus 35mm color slides of completed projects during the past five years.

September 30-
October 1

IFRAA Region V Church Preservation Tour Houston, TX

Church Preservation Tour and Seminar in partnership with Houston AIA Chapter Liturgical Committee—with tours, workshops, lectures and panel discussions.

Contact: Thomas Stovall, (713) 789-7530

1990

January 19-21

IFRAA Region IV Conference

Newport Beach, CA

Contact: Maureen McGuire, (602) 277-0167

September 13-15

IFRAA National Conference

Boston, MA

IFRAA's biennial National Conference featuring workshops, seminars and tours of historic churches in the Back Bay/Beacon Hill areas of Boston. Conference opens with a keynote address on Thursday, September 13, and concludes with the Awards program and dinner on Saturday, September 15.

Contact: IFRAA National Office, 1777 Church Street, NW, Washington, DC 20036, (202) 387-8333.

September 16-30

IFRAA Post-Conference Tour/Seminar in Scandinavia

Though we already have enough reservations to fill one bus, if you would like to be on a waiting list for another bus to be added, write the conference organizer (below).

Contact: Donald J. Bruggink, Western Theological Seminary, Holland, MI 49423, (616) 392-8555 (office), (616) 335-3607 (home).

October 7

IFRAA Region II Tour of Rockefeller Chapel

9 am-12:30 pm (Chicago)

Contact: Richard Kalb, (312) 559-0040



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